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# London Conference in Critical Thought

## Long Programme

School of Law and Social Sciences  
London South Bank University

Friday 30<sup>th</sup> June & Saturday 1<sup>st</sup> July 2017

*Some details and rooms TBC*

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## Streams & Organisers

### Art in the Time of Capital

Martin Young

### A/Political Feeling: Relations of the Post-Fact Moment

Kemi Adeyemi, Sampada Aranke & Christine Goding

### Bridging Memory, Temporality and the Digital

Abdelrahman Hassan, Eman Shahata & Jessica Ciucci

### Constructing Cultures of Collective Freedom

James Trafford & Tom Trevatt

### Desire and the Political: Exploring the Not-All of Language

Serene Richards & Leticia Paes

### Economies of Cultural Knowledge

Toby Bennett & Alexandra Reynolds

### Theorizing Ethics and Politics in

### Ethnographic Practice

Lucia Trimbura & Vron Ware

### 'The good is perfected by care':

### Broadening the horizons of care theory

Murray Robertson

### Habit, Addiction, and Thought

Ed Thornton & Fay Dennis

### NUDGE: Interdisciplinary perspectives on choice architecture

Harriet Boulding

### Politics and the Theological

Melayna Llamb

### Politics of poverty: representations, imageries and subjectivities

Johanna Cortes-Nieto & Moniza Rizzini Ansari

### Radical Hospitality

Cecilia Canziani & Louise Garrett

### The Vernacular Aesthetics of the Global City

Lloyd Corporation (Sebastian Lloyd Rees & Ali Elisa) & Sophie Barr

## Friday 30<sup>th</sup> June

9:00 – 9:30 Registration

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### 9:30 – 11:00 Parallel Sessions 1

#### Room 1 – A Political Feeling 1

##### On the (Im)possibility of the Political Act in a Post-Truth Era

Rona Cohen

It has often been asserted that truth has never been in a worse state or more spurned than at the present historical moment, in which it has turned into a *notio non grata*. But this rejection of truth is nothing new. Already Plato tells us in his Allegory of the Cave that the prisoner who returns to his fellow inmates with the news that all they have perceived as objects are in fact mere shadows risks death. Likewise, Nietzsche's Zarathustra is mocked or disregarded when he descends from the mountain and declares God's death. However, unlike these paradigmatic scenes in the history of ideas, the rejection of truth in the age of post-truth treads on new ground: the crisis of truth in postmodern philosophy and the dominance of simulacra over representations of the real. When Baudrillard develops the notion of simulacra he points out the collapse of the order of representation with the order of the real and the appearance of a new type of sign which represents nothing; one which is not underlain by any reality yet produces its own hyperreality, beyond truth and untruth. Is political action which presupposes a distinction between truth and untruth possible in such a world? Such action assumes that behind the curtain of ideology reality lies, but what if nothing lies behind the curtain of ideology and the curtain is all there is? This lecture seeks to situate the politics of post-truth as being rooted in the postmodern philosophical crisis of truth, of which it is an inevitable, lethal conclusion and inquire into the (im)possibility of political action in such age.

##### I Declare Factual Sovereignty – Re-imagining "Post-Fact" as Treaty Making and How Mediation in Journalism Could Prevent a Dystopian Future

Tristan Stewart-Robertson

Journalism is at the heart of the "post-fact moment" - it is roundly blamed by the public and political leaders. Even before Facebook allowed mass re-interpretation of "truth", The Guardian and others blurred the lines between fact and comment and their relative value. Combined with social media algorithms that favour the "viral", the fracturing of identity has given rise to what can be termed "factual sovereignty".

Instead of considering the current situation as a devaluing of facts, it is a rampant assertion of individuality, of interpreting feelings or "gut sense" as "truth". My own factual sovereignty allows me to make treaties or war with others or even oppose previous personal positions

because I am a sovereign entity determining facts. Further, factual sovereignty reinterprets entitlement - i.e. who is entitled to establish a fact - redefining traditionally understood subjectivity as a new objectivity.

It is not a post-fact moment but a post-singular-fact moment in which exists a virtual string theory of multiple and co-existing facts. Facts being ubiquitous and meaningless, they are as non-existent as lies and hypocrisy become impossible. The result of mass factual sovereign declarations is fear, the root of bigotry, racism, sexism and any other-ism where individuals decide the existential facts by which others live. The solution which must come from journalism and more widely is diplomacy: mediation. Only through being able to understand the position of others, the factual shoes in which they claim to stand, can a virtual United Nations of agreed facts re-emerge.

### Truth and its Circulation: On Fact and Virtue Online

Scott Wark

'Virtue signalling' has become a go-to *ad hominem* criticism in contemporary online discourse. It's usually used to attack the authenticity of a moral or political statement: to accuse someone of 'virtue signalling' is to claim that they don't really believe the in a statement's substance, but that they are only making it to signal that they're a virtuous person. Whilst the meaning of this term has, arguably, been diluted by overuse, it's nevertheless useful to think with. This paper will use virtue signalling to understand the circulatory dynamics of 'post-fact' discourse.

Virtue signalling indexes a paradox. It's often used to criticise left-wing statements, but, inasmuch as calling out virtue-signalling implies that one's own statements are, truly, more virtuous, it can arguably be applied to almost any political position. It can be used as an heuristic to unpack the rhetorical strategies used by different political milieus. What virtue – or, rather, the emotions that its signalling indexes – demonstrates is a mode of emotional-political attachment that is specific to platform-based media environments. By passing it through the profile and entering it in to circulation as a series of data traces, the platform reprocesses politics as a mode of identification.

Politics is conducted not simply or solely as 'identity' online, as is often – unfairly and pejoratively – claimed, but through technologically-mediated identification-with. Virtue matters not when it's signalled, but when its signalling enters circulation as the attachment to a politics. By indexing the conjunction of circulation and emotional-political attachment, then, virtue signalling can help us to unpack the relationship between politics, platforms and truth. This environment is particularly amenable to a 'post-fact' situation: when online over-identification is pre-programmed, truth is its circulation.

## Room 2 – Constructing Cultures of Collective Freedom 1

### **Erasures, Exclusions and the Impossibility of the Universal: Reconceptualising Coalitional and Intersectional Feminist Politics in Contemporary Germany**

**Jana Cattien**

In contemporary feminist theory and practice, insisting on the erasures that go along with coalitional politics is undoubtedly *à la mode*. A case in point, Jin Haritaworn's *Queer Lovers and Hateful Others* casts a critical glance at the corporate capture of a 'politics of difference' that renders diversity a marketable skill, whilst excluding those whose identities shatter established frameworks of difference as reducible to a sanitised sameness.

In this paper, I want to shed new light on the possibilities of an inclusive feminist consciousness, by arguing that we need to understand 'the universal' as simultaneously possible and impossible – as an emergent and emerging temporality that we can only ever fail to aspire to, but should nevertheless not give up on. Specifically, I draw from the debates on 'universality' between Judith Butler and Ernesto Laclau, and put their insights in conversation with contemporary German feminisms shaped by the 2015 'Cologne' incident, which continues to divide along a fault line of 'my race for your gender'. I carefully weave together theoretical reflection and empirical observation, in order to first, explore the multifaceted tensions between coalitional and intersectional politics, and second, to emphasise their constitutive interdependence. By centering my analysis on the impossible, yet instrumental character of the universal, I expose the shifting ontological ground of an identity politics geared towards the 'most marginalised', and show that coalitional politics and intersectionality collapse if we conceptualise each as the other's condition of possibility.

### **Sovereignty Contra Citizenship**

**Trevor Purvis**

The Whiggish dream of a gradual but inevitable unfolding of citizenship into an increasingly comprehensive array of rights that would secure for individuals the freedoms essential to a full and meaningful life is all but dead. If the tenuous character of the freedoms so derived has been highlighted by an array of scholars (Habermas, Foucault, Purvis & Hunt), too little effort has been focused on the retooling of the central organizing concept of political modernity – sovereignty – in the dismantling of rights guarantees.

Neoliberalism and the preponderant post-9/11 focus on security has seen a consolidation and deepening of the earlier assaults on rights guaranteed by welfare state expansion. Today, the assault on liberal rights has extended squarely into the realm of civil and political rights, as the security state intrudes upon the most intimate spheres of our lives in order, paradoxically, to make us more secure. The exception has become the rule, and right is to be subordinated to its exigencies. The upshot of this is that, despite much musing over its demise, sovereignty has reemerged as the logic of governance in the post-9/11 world, securing the conditions for the reproduction of capital at both local and global levels, truncating the rights of citizens, both within liberal democracies and those who find themselves in the crosshairs of Empire.



## **Articulating and Re-articulating Political Commonsense**

**James Trafford**

In recent political theory, there is an inclination to see commonsense through the lens of a dichotomy: either as a bundle of loose, contradictory particularities, which may be marshalled and reformed through a process of reasoning; or as an immediate structure of meaning that acts as a foundation for our conceptions of the world. I begin by arguing that the complex relationship between power and commonsense implies that neither discursive explication and reasoning, nor understanding commonsense as an unanalyzable set of practices, are adequate to account for the sociopolitical molding of commonsense whilst also allowing for its potential transformation. Rather, to understand how it may be possible to construct strategies for political transformation, we first have to understand commonsense beyond this dichotomy. After providing just such an account of commonsense in the context of the complex dynamics of structural power, I develop an account of sociopolitical articulation that surpasses issues with Laclau and Mouffe's formulation. In particular, I argue that political change requires both the disarticulation and the rearticulation of structures, practices, and commonsense, shedding light on the persistence and fragility of current hegemony, and also the emancipatory possibility for its collective rearticulation.

## **Room 3 – Economies of Cultural Knowledge 1: Craft, Communication and Value(s) 1**

### **What is Expertise in Cultural Work?**

**Karen Patel**

In neoliberal capitalism, entrepreneurial cultural workers operate under an increasing pressure to succeed – to win funding, produce work of high quality and market their work to audiences. The pressure to succeed carries with it a great deal of risk, and in the contemporary knowledge economy this risk is ramped up as cultural workers increasingly use the internet and social media to manage their online presence and ultimately, their reputation.

Expertise can help to mitigate risk and this paper explores how cultural workers communicate their expertise on social media platforms. The technocratic concept of expertise is at odds with the aesthetic and craft based competencies associated with cultural work, however this paper reveals the ways in which cultural workers signal various forms of expertise in online spaces, including ways in which they foster relationships, strategies for presenting their work and artistic process, and tactics used to manage the display of both a 'professional' and personable cultural worker. Drawing from empirical research carried out with 19 UK cultural workers, this paper discusses what expertise looks like when it is signalled on social media, and what these signals can tell us about expertise in cultural work.

## **How to Build a Sound System: Knowledge, Skills and Teaching in Black Music**

**Caspar Melville**

This paper will take an historical perspective on how knowledge and skills have been produced and circulated within the Afro-Diasporic music scenes of the UK since the 1960s. Drawing on original interviews with music producers, sound systems operators, DJs and other cultural intermediaries, across a range of genres from reggae and funk to jungle/drum and bass, including Dennis Bovell, Jazzie B and Jumping Jack Frost, it will investigate the ways in which practical and aesthetic knowledge, from how to design and build a high spec sound system, to understanding what records to play and how genres move, to styles of dance, were communicated and regulated through the informal circuits of the 'relatively autonomous spheres' of black music (Gilroy 1993), and the racially mixed post-rave genres like jungle. The majority of the producers of these scenes did not stay on at school after the age of 15 and had little formal training in carpentry, music or sound design. Yet they became pioneers of aural technology pushing music in new ways and opening up new sonic possibilities that pushed against the technical and aesthetic limits of institutional notions of "proper" sound (what Rose calls: "playing in the red") and had a huge influence on the popular music economy in the UK and beyond. The reggae sound system, rare groove and jungle scenes forged powerful forms of culture and economy without the support of the formal structures of education, training or music industry intervention, yet this paper will reveal surprising links, for example Jazzie B of Soul II Soul used his school Design and Tech classes to build his first sound system speakers. This working paper will explore the development of this kind of counter-knowledge (Barnor Hesse), of 'bass culture' (Riley) as a form of sonic virus (Goodman) and of the role of the dancing crowd as a form of bottom-up peer review.

## **Defining and Valuing the R&D Delivered by the Arts, Humanities and Social Sciences for the Creative Economy**

**Elizabeth Lomas**

This paper addresses the inequities between the ways in which the Research & Development (R&D) delivered by the arts and sciences are understood and valued by policy makers globally. It considers the public understanding of value, reviewing the success of the rhetoric of the value of science (Reid, 2014) and the gaps in the rhetoric of the arts which deliver economic, cultural and social values (Crossick, 2016). Official definitions of R&D used by governments worldwide either do not recognise the R&D delivered by the arts, humanities and social sciences or explicitly exclude this work. As such these knowledge domains do not qualify for targeted R&D government support, such as tax reliefs. Current systems prioritise science as the 'engine' of economic delivery. Drawing on AHRC funded research, this paper explores definitions and understanding of R&D. It takes the R&D definition used globally by governments, the Frascati Manual (OECD, 2015) definition, discussing how the Frascati Manual's definition can be applied to the arts, humanities and social sciences but where and why it needs to be amended. It makes the case for greater understanding and acceptance of the economic delivery from across these knowledge domains. These domains provide the underpinning for the creative industries which in a UK context account for 5% of GDP. The paper proposes a new unified R&D definition for all knowledge domains which has been

tested and evolved with key stakeholders. It advocates for new public policy to better deliver R&D value and understanding.

## Room 4 – Radical Hospitality 1: Communal voices: practice and performance

### Radio Ghetto Relay: translating and expanding empowered voices

Alessandra Ferrini

Radio Ghetto Voci Libere (Free Voices) is a project of 'participated communication', a radio that gives a voice to the dwellers of the Gran Ghetto in Rignano (Apulia, Italy). Until its closure on the 3<sup>rd</sup> of March 2017, the Ghetto has, for a period of twenty years, housed hundreds (and even thousands during the Summer) of migrants mostly from West Africa. It was one of many slums in the country as Italian agriculture steadily relies on the exploitation of forced labour. Referred to as 'agromafia' or 'caporalato', this is a widespread form of modern day slavery that has been on the rise within the Global North.

Radio Ghetto allowed the migrants to share experiences, talk about their inhumane living conditions, expose their struggles, and warn other migrants. Building on their desire not to be photographed or filmed, I collaborated with the radio to realise a short video titled *Radio Ghetto Relay*. Translating their archived broadcasts into English, it aims to expand the reach of their voices. It combines text, Google Earth and Streetview images to highlight the radio's power to cross borders, connecting the centre to the periphery, while looking for traces of the migrants in the rural landscape. I propose to screen *Radio Ghetto Relay*, introducing my methodology and the ethical issues behind the project, namely the use of translation as a form of cultural activism, the radio as a tool for resistance, the emphasis on the empowered voice of the migrants, and the concept of 'remote collaboration'.

### Odyssey, after the war

Filippo Riniolo

The performance "Odyssey, after the war" involves four migrants or four activists for migrants' rights, each one sit facing an empty chair. It implies a one to one relationship between the teller and the listener, who is told a true story of a journey to Europe that the teller has personally experienced or heard from other migrants.

The Odyssey contributed to the first map of the Mediterranean and the formation of a public discourse about the Mediterranean and its identity. The protagonist of the story is a shipwrecked, Odysseus, who strives to come back to his house just after his military service in the Trojan War has ended. Therefore, the Mediterranean represents both the place of the ontological research of the house and the place of crossing.

It is then straightforward to perceive as implicitly contradictory the diffusion of an "emergency narrative" around contemporary migratory flows. The performance would try to go beyond the "lecture performance" focusing on the oral transmission as a gesture of sharing and transfer of knowledge. This social device has been pivotal for the genesis of the main sacred

texts of Buddhism and the monotheistic religions as well as for the realisation of great secular texts from antiquity.

The migrants or the activists themselves would be the tellers. Adopting the point of view of the teller configures a personal political stance of the artist inherited by his feminist approach: the point of view of who narrates the story cannot be neutral.

### **Acts of hospitality: embodying the role of the 'guest' or the 'host' as art practice**

**Greer Lorca MacKeogh**

This research explores manifestations of hospitality, defined as the relationship between a guest and a host, in art practice that forms social engagement or political dialogue (Rendell, 2006) and the methodologies of hospitality used by artists to examine space, because of the power it holds to define society (Fraser, 1999). Hospitality denotes space; a board, threshold or border, over which you welcome others. It embodies social relationships and relates to power (Lefebvre, 1992, Elden, 2007). Bulley argues that practices of hospitality involve not only the construction of ethical subjects (hosts and guests) but also the production of spaces (2017). As an artist, I embody the role of guest while collaborating in a community. I explore my position as outsider or as 'innovator' or asset in a community (Simmel, 1971). I undertake site-specific dialogues within rural communities in Ireland, which coalesce as a research and practice framework called The Hotel. The Hotel is a physical starting point for dialogue and a method of art practice in a localised context, locating itself where the identity of a hotel has differing and contested notions for the surrounding community. Two hotels in two Irish towns in close geographical proximity are the sites for this work. In one, the hotel has permanently closed after 230 years and there is no longer anywhere for outsiders or visitors to stay. In the other a hotel was built but never opened and has recently been adapted to house a group of asylums seekers and refugees.

### **Walls & Borders as Grounds for Play, Camaraderie & New Geographies- Wallyball & the Transborder Immigrant Tool**

**John-Patrick Ayson**

Dovetailing directly off this call's use of Jacques Derrida's notion of "*hospitality*" — in relation to the global, contemporary emergence of far-right figures such as Donald Trump, his promise of a reinforced border wall between the US & Mexico, among many of his administration's nationalist, if not isolationist actions & policies — what strategies &/or modes of activism could the concurrent, historically unprecedented blocs of resistances to Trump & other far right figures & governments employ, in order to counter the (in)hospitality of "*... a bounded zone, in which the stranger/foreigner is subject to the codes, rules and regulations of its host*"?

To address this query, this paper/presentation will first delve into "*Wallyball*" a speed-volleyball game between residents living on the opposite sides of the US / Mexico border during the yearly Fiesta Bi-Nacional, where the US / Mexico fence that Donald Trump has promised to replace & reinforce as a rigid, bounded zone/wall is used by the players/residents as a net — and, in turn, performatively ripens those bound, bordered zones for celebratory gameplay & camaraderie.

The second half of this talk will then shift its focus onto The Electronic Disturbance Theater/ b.a.n.g. lab's Transborder Immigrant Tool, a pre-app, GPS-based interface for low cost mobile devices initiated by media artists Ricardo Dominguez, Brett Staulbaum, Micha Cardenas & others, where immigrants are provided realtime, up-to-the-minute directions for finding food/water stations & navigating the unimaginably harsh, desolate landscapes of the US / Mexico border.

## Room 5 – Politics and the Theological 1

### God, Revolution and the Critical Attitude in the Seventeenth Century

David Thomas

In the seventeenth century, political thought and practice were separating themselves from religion, formulating their own (apparently) secular terms and concepts, state, sovereignty and law.

Foucault deals with this process by refusing the obvious categories and analysing instead the development of practices of government from the sixteenth century onwards ("governmentalization"); a process which he identifies as the transfer to the secular sphere of the concepts and practices of pastoral power (Foucault 2007). He notes that resistance to governmentalization arose at the same time, with the development of the critical attitude: the art of voluntary insubordination, the desubjugation of the subject. But even earlier, religious groups had developed similar resistances to pastoral power. "According to these groups, the individual should take care of his own salvation independently of the ecclesiastical institution and ... pastorate" (Foucault and Rabinow 2000: 278).

The political revolutionaries of the English Revolution drew their inspiration directly from this tradition and fought the new secular state with a critique both old and new, opposing pastoral and political power, sovereignty, state, and hierarchies secular and religious. I shall explore how their ideas about theology and politics speak to us now.

### State (re)formation and the imprint of the theological

Matt Bolton

For the young Marx, the Feurbachian 'inversion' of subject and predicate was the moment that the 'criticism of religion' was 'essentially completed', and the door opened to a truly historical understanding of human development. The realisation that God and 'religion' are nothing more than forms of human activity draped in mystical garb gives Marx the tools to overturn Hegel's 'spiritual' depiction of the separation of 'public' state and 'private' society, eventually engendering a 'materialist' reading of that separation as the result of the development of capitalist relations of production.

The concept of the secularized state in the work of Carl Schmitt and Reinhart Koselleck makes essentially the same argument from the opposite perspective. Here sovereignty is established by political decree, the power of 'exception' which overrides the religious conflicts of the post-Reformation era and establishes the state on an independent footing. In both cases the

form of the modern state is predicated on the exclusion of 'religion' to a newly constituted private, inherently non-political, sphere.

This paper will argue in contrast that the formation of the 'modern state' in Europe – whether defined as 'absolute' or 'bourgeois' – carried the imprint of its historically specific religious origins from the outset. Contra Schmitt, the so-called 'absolutist' state did not banish religion in the name of 'the political' but rather integrated it into a generalised structure of rule, relying on its moral support to justify and enforce 'good order' upon its subjects. Contra Marx, the 'public' character of a state separated from society did not arise from the development of capitalist production or commodity exchange, but was rather the result of struggles founded upon forms of discourse themselves rooted in the fragmentation of universal divine order. The conclusion to be drawn is that the 'public' form of the state, standing above and outside of 'society', is not an universal epiphenomena of productive forces or relations, nor the arbitrary result of political will. It is a historically specific development, inextricably linked to the integration of ecclesiastical power within what Heide Gerstenberger describes as the 'generalised structures of personal power' in the post-feudal, pre-bourgeois era.

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## 11:00 – 11:30 Break

## 11:30 – 13:00 Parallel Sessions 2

### Room 1 – Art in the Time of Capital 1: Work Time Depicted

Hope, Angst and Ruin Observed: Transformative production of Fordist and Post-Fordist "Ages" of Detroit

Lisa Drouillard

Contested images of Detroit have fixed Fordist and Post-Fordist "ages" in popular consciousness. Through an exploration of the 1933 *Portrait of Detroit Industry* murals by Diego Rivera and contemporary collections of "ruin porn," we can observe the social construction of industrial and post-industrial time in America's poorest and most depopulated major city.

By the time of the bankruptcy of the city of Detroit in 2013, photos of its ruined buildings had created an international recognition of the end state of de-industrialization. Works such as Marchand and Meffre's *Ruins of Detroit*, have been characterized as an exploitative medium that "serves to obscure the humanity and the complexity behind the city's long struggle" (*The Guardian*, 2016). While this assessment diminishes the transformative potential of the genre as a "site of memory that unites displaced workers (Manning, 2016)" the works and

the debate have filled a void in the social definition of the era, providing “a punctual moment of destruction (Warren, 2015.)”

The aesthetics of Sublime Ruin link these contemporary representations and Rivera’s Fordist murals. These present, as a central figure, a massive stamping press representative of an Aztec goddess known as creator and destroyer of life, fed by human hearts (Banks, 1999) in an imposing panorama of industrial life. Controversy over the Rivera murals in the 1930s and the threat of their destruction changed the public’s engagement with the museum space, as tens of thousands viewed and guarded them for weeks after their completion.

For my proposal, I hope to discuss Rivera’s idealized representation of the workers’ day and his broader project of comprehensively defining the Fordist Machine Age in comparative context of contemporary cultural production in a 20 minute visual presentation.

### **The Aesthetics of Miniaturisation: Property and Expectation in Servant Images**

**Robert Stearn**

Handbooks told early modern servants that their time was owned by their masters and mistresses. Through the eighteenth century the expectation of ease that employers acquired on employment of a servant increasingly tended to be couched as a property, which servants ought not to trespass on by mispending time. Servants were understood to stand in for their employers, supplementing their labour or putting into practice their unused capacities. They were unskilled: no formal provision was made for teaching them and they were not members of trade associations. Yet, their activity could be put into contact with skill, in virtue of the property that employers had in their services and the jurisdiction they enjoyed over their persons.

This paper examines how employers’ expectations were structured by the eighteenth century’s progressive quantification and pricing of time; the determining role this process played for servant surveillance and the imaginative identification with their employers that servants were exhorted to practice; and the transformations that these factors produced in depictions of servants. The paper draws on writing by servants and employers and didactic treatises in order to better understand a set of visual materials: graphic satires (late sixteenth to early nineteenth century), in which servants are depicted successively as human-animal hybrids, and composites made out of the tools of service. Why does antagonism between the kind of time produced by an employer’s expectation, and the practice of skill – predicated on workers’ collective control of their time – produce the miniature composite at the end of this series?

### **Sing Slower**

**Martin Young**

This paper uses Jon Else’s 1999 documentary *Sing Faster: The Stagehands’ Ring Cycle* to frame an enquiry into the industrial temporality of backstage theatre work. The film renders a partial impression of the activity of the stage crew of the San Francisco Opera’s 1990 production of Wagner’s *Der Ring des Nibelungen*, setting images of late twentieth century

manual labour against a musical score of nineteenth century romantic modernity. As such, its subjects are simultaneously implicated in the complex time schemes of capitalist work, the historical process of European industrialisation to which the opera seemingly responds, and the temporal malleability of cinematic representation. The title, drawn from a technician's throwaway comment about timing set movements to stage action, situates the approach as temporal. The documentary itself uses cinematic techniques of montage, time lapse, and juxtaposed sound and image to compress the real time of work into an easily-consumable 55 minute representation, producing what Christin Essin (2011) refers to as an 'aesthetic of backstage labor'. Treating the theatre as a site of mutually constitutive work time and leisure time, I will consider the temporal politics of this aestheticisation, and contrast the intense speed which marks the work out as virtuosic with moments of backstage tedium, delay, and slowness.

## Room 2 – Desire and the Political 1

### Between Phallic and Other Jouissance: Trump/Anxiety/Transgression

Genevieve Sartor

This paper will analyse Lacan's two classifications of *jouissance*—phallic and other—in order to consider how both contribute to a critical discussion of today's political environment. The argument presented here works in three stages, beginning with the suggestion that Lacan's theory of phallic *jouissance* presents a system of perverse enjoyment that functions by transgressing anxiety generated by the Symbolic. In positing that anxiety operates as a conditional in the coordinates of phallic *jouissance*, this proposition views such a phenomena as fundamentally linked to the Name(s)-of-the-Father, which I will suggest leads us to a better understanding of Donald Trump's popularity. In weighing the problematic equation of enjoyment as a transgression that pivots off of anxiety, the second tier of my argument proposes that, in considering phallic *jouissance* in relation to contemporary politics, it is clear that another form of enjoyment must be desired. In discussing this possibility, I will turn to Lacan's alternative to phallic *jouissance*; his late theory of other *jouissance* suggests an ethical approach, in that it does not need to transgress in order to enjoy. However, the problem here is that Lacan states that "other" *jouissance* cannot speak itself; because it is outside of the Symbolic it has no language. That said, in considering one of Lacan's final seminars, *Le Sinthome* (1975-76), the final stage of my argument suggests that this late seminar nests a third term that synthesises both "phallic" and "other" forms of *jouissance*. To that effect, this paper will conclude by suggesting that this underdeveloped "third term" can be read of as prefacing an form of ethics wherein *jouissance* can be experienced without the need for a transgression of the Symbolic and that, especially in light of recent political events, this can and must be elaborated.

### Intersecting Vocabularies

Cristina Thorstenberg Ribas

In Rio de Janeiro 2014 I have edited the book Political Vocabulary for Aesthetic Processes (1) gathering participants from different localities in Brazil. It emerged through a series of mappings of intersections and transversals as part of the cycle of protests that started in 2013



in the country. 'Vocabulary' is in this project mobilised close to the notion of a 'minor language' in Deleuze and Guattari (1975), and activated from the possibility of working on a 'machinic orality' (Guattari, 1992), that makes language vary, lose meaning, redefine meaning. In this presentation I investigate how language, aesthetics and politics are being thought together as ways of enhancing the variations of minoritarian becomings, of micropolitical settings and how is it possible to deal with the problem of representation, discourse and meaning production.

While investigating concepts, themes, urgencies and tools from our own bodies and struggles to become content for the book, we were eager to understand the several modes of assemblage in the merging, rubbing, scratching, exchanging and often conflictual dynamics within our vocabularies. We were attentive to the fact there was an excessive bet in the verbal exchange, in a position taken from discourse. It seems that when attempting to investigate our political vocabularies concepts and meanings that appear first respond to a very conscious representative drive – concepts we already know and that are already signified in our practices. We understood we should also deviate from this immediacy bringing a process of analysis together with a certain 'machinic orality'. *Intersecting Vocabularies* talks about investigation and production. It looks at processual and complex semiotics, defeating the mapping attempt itself and asking for different re/activations of language, vocabularies, concepts and tools.

## Room 3 – Ethics and Politics of Ethnographic Practice 1

### Anonymity, representation and ethnographic afterlives: the politics and ethics of doing ethnography with organisations

Emma Jackson and Christy Kulz

Our presentation moves the focus away from the ethics of working with individual participants to focus on the ethics and politics of doing ethnography with organisations. In particular we focus on the dynamics and processes by which researchers anonymise or name organisations, decisions about what gets made visible, misunderstandings, moral dilemmas and awkward interactions. The relationships and dialogue surrounding the research encounter refuse to be contained by a project end-date, actively contradicting seemingly tidy, fixed research outputs. Exploring how this is not a one-off agreement, but a constant negotiation beginning in the field and extending beyond this period, the presentation draws on two contrasting ethnographic projects involving organisations that work with young people in London: a homeless day centre and a school. We consider how the different demands and pressures on these two spaces shape the interactions between researcher and participants and the processes of representation that grow in and out of these interactions. We discuss how the logics and structures that organisations are embedded within – for example, the climate of funding cuts and austerity in the homeless sector, or the relentless pressure on schools to produce excellent exam results – have consequences for the politics and ethics of representation in ethnographic projects. **As ethnographers we become temporary insiders, but ultimately leave these organisations and use our time there to craft a narrative of the place – which we then use in instrumental ways within our academic careers.** We examine the

complex ethical dilemmas of attempting to render places visible as temporary insiders-turned outsiders.

### Ethics, risk, and the role of universities: Lessons from the 2012 Mali Coup

Harriet Boulding

No matter how prepared we are, ethnographic fieldwork can be both challenging and frightening, especially when things don't go to plan. Dynamic new contexts often require researchers to navigate unfamiliar ethical, political and personal dilemmas, where their ability to act safely and ethically is greatly enhanced by appropriate training and support from their universities. Worryingly, very little has been written about the way in which researchers might approach the multiple challenges that arise during ethnographic fieldwork, and still less as to how universities might support their researchers in addressing these challenges in the field. This paper draws on the example of PhD fieldwork conducted during the devastating events of the 2012 Mali Coup, and argues that universities play a crucial and under-theorised role in determining the experiences of researchers and their interlocutors. It discusses the exercise of knowledge and power in cases where researchers have privileged knowledge about emergent political and social contexts, and examines the ethical implications of using data collected in crisis situations. Through this discussion it also seeks to acknowledge some of the feelings that accompany fieldwork in crisis contexts; fear, guilt and loneliness. The paper concludes by asking what universities, departments and supervisors can do to prepare researchers for both the ethical dilemmas and risk they might face in the field, and suggests that the power of universities to influence fieldwork experiences and outcomes deserves urgent attention. This discussion is intended to benefit both researchers and supervisors.

### Requests of the Field: The Social Meanings of an Ethnographic Transaction

Lucia Trimbur

This paper looks at the social meanings of a specific ethnographic situation in which a study participant asks an ethnographer for a loan. Based upon four years of ethnographic research, I ask what such a request represents and how negotiations about the request are undertaken over time. As the classic construction of the neutral, detached observer conducting research from a distance is shattered and replaced with an active participant who seeks situated knowledges, a range of social relations open up. And yet though participants give time freely and for free, many ethnographers still frown on giving money to the people with whom they work.

In ethnography, the value of the work is in the relationship, which must be sustained, often over a period of several years. How is this relationship maintained in good faith as participant and (potentially) ethnographer see their economic predicaments suffer and need to respond by requesting support? What does it mean when the request is not for basic needs but to engage in social practices or forms of consumption that the observer does not deem necessary? And what happens when the loan is not repaid? My interest in this paper is thinking through one very practical ethical quandary I faced in the field. But my goal is not to find a right and wrong answer to the questions raised but rather to trouble over what their

existence reveals about larger social relations and relations of power in social science research.

Slow Ethnography and the Neoliberal University

Ben Carrington

Room 4 – Habit, Addiction and Thought 1

Addicted to Thought: From Hume's concept of habit to a theory of addictive thinking

Edward Thornton

In David Hume's seminal work *An Enquiry Concerning Human Understanding*, the Scottish philosopher attempts to solve the problem of scepticism concerning necessary determination by demonstrating that all impressions of causation rely on nothing other than a habit of the mind. To put this another way, according to Hume, the ability for human reason to create an expectation a certain effect to lead from a particular cause, relies on the habitual and repetitive tendency of thought to draw connections between successive impressions.

In this paper I will first elaborate on Hume's peculiar concept of habit to show how it prefigures and grounds the activities of reason. Following from this, I will argue that, since this form of habit can only be understood as a pre-agentive compulsion to act, it would be more rightly considered as an addiction. In this section of the paper I will also explore the dynamics of pre-agentive tendencies via the reading of Hume's work provided by the French philosopher Gilles Deleuze, whose philosophy attempts to synthesise Hume's empiricism with post-Kantian philosophy via a theory of transcendental empiricism.

Finally, I will draw some of the implications of this analysis for our understanding of the relationship between addiction and thought. Specifically, I will argue that far from being an unthinking activity, or a simple failing of reason, **addictive processes provide the necessary ground for the possibility of all experience, reasonable or otherwise.**

Thinking in the Habit of Felix Ravaisson: Reason as found(ed) Habit

Iraklis Ioannidis

Despite the laborious attempts of various philosophers (Hume, Nietzsche, Bergson) to displace the concept of habit by lurching the structure of platonic oppositions in which it has been expressed, we still have not freed ourselves from thinking it somehow in contradistinction to reason. Having been habituated in this way of thinking, habit is always surrounded by the shadow of Enlightenment philosophy which places it within the realm of passivity or mechanical process, some kind of pathology or addiction – always opposed to logic and reason. think logically, reasonably, and morally. All systems of thought have been founded upon habit, found(ed).

Paradoxically, however, or hypocritically if one is habituated in the Nietzschean discourse, habit has been used, since time immemorial, as the invisible mistress that enables us to learning to as Nietzsche tried to show by breaking the habit. Habit works as the invisible substratum that grounds all ways of thinking. In this paper I will attempt to demonstrate how

Kantian reason is "the fabricated world" (Nietzsche, *Ecce Homo*, 34) of the real world of habit through the categorical imperative. By introjecting temporality in the categorical imperative we will find ourselves in the province of another philosopher who, being habitually called Ravaïsson, had no reason to see habit other than a mysterious force upon which human intelligence is founded(ed).

## Room 5 – Politics and the Theological 2

### "The slight adjustment": Jewish sources of political subjectivity in Giorgio Agamben's Philosophy

Piotr Sawczynski

It has often been remarked that contemporary critical thinking has witnessed a return to the theological. My paper takes off from this to argue that the emancipatory potential inherent to this theological return can invigorate the problematic category of the political subject. In contemporary thinking, Giorgio Agamben has offered one of the most promising analyses of this phenomenon. I hypothesize that Agamben's messianic philosophy is to a large extent influenced by Gershom Scholem's conceptual matrix, itself developed from the modern kabbalistic metaphysics of Isaac Luria and his disciples. Assuming that Agamben's works may be read through the prism of Lurianic kabbalah, I will argue that (1) Agamben's idea of political subjectivity is worked out through a conception of messianic action which (2) is metaphysically related to the concept of the nothing.

To show this, I will analyse figures of the messianic in two of Agamben's works: *The Coming Community* (1993) and *The Time That Remains* (2005), where theological inspirations are the most comprehensive. Focusing especially on the figure of "the slight adjustment," which has been greatly inspired by the meontological discourse of Luria and Scholem, I will show that, according to Agamben, subject-making actions ought to repeat the cosmological trajectory of Lurianic kabbalah, which results in neither adaptation, nor apocalyptic violence, but inconspicuous messianic tricks that make it possible to think of subjectivity beyond power relations.

### The signature of Secularization: The profane philosophy of Giorgio Agamben

German Primera

Agamben, contra Schmitt, claims that secularization is not a concept through which a 'structural identity' or an essential continuity between theology and politics can be determined. Neither does he think, with Hans Blumenberg, that a radical discontinuity between Christian theology and modernity is at stake in the notion of secularization (Agamben, 2009:76). Rather, as I will argue in this paper, for Agamben secularization functions as a signature, that is as a 'strategic operator that marked political concepts in order to make them refer to their theological origins' (ibid). This paper will demonstrate that Agamben is certainly not making an argument for the theological foundation of all politics, nor is he claiming, in the case of economic theology, that Christian theology is the foundational ground of managerial administration and economics.

Indeed, as William Watkin argues, 'the displacement of oikonomia from home economics, for the Greeks, into theological economy and then political economy describes merely how certain things could be said in terms of theology and politics, rather than how one proceeds from the other' (2014:22). Therefore, the signature of Secularisation does not indicate a structural identity between theology and politics nor does it refer to an epistemological break between the sacred and the secular, but rather it distributes and controls the political and the theological through a relation of mutual referentiality. This paper aims at examining the general coordinates of Agamben's philosophical archaeology and his account of the signature in particular, to underscore its relevance for the understanding of secularization.

### **The Persistence of the Theologico-Political? Carl Schmitt's Ambiguous Encounters with the Notion of Constituent Power**

Irem Tascioglu

Carl Schmitt's influential 'secularization' thesis in his famous work, *Political Theology* scrutinizes the 'analogy' between the theological and the political in Western historical transformation/ transfiguration of concepts and claims to decipher the origins of the concept of sovereignty in the 'excessive' capacity of the miracle to suspend the lawful order of things. While the constellation of decision-exception-sovereignty that undergirds Schmitt's theologico-political treatise in this work has been studied in different ways since the book has been published, the particular ways in which this treatise takes shape in his later work on *Constitutional Theory* and constituent power did not receive the attention it should have. This paper tries, first to delineate the 'persistence' of the theologico-political framework that structures around the intriguing relation between transcendence and immanence in Schmitt's engagements with the notions of 'sovereignty' and 'constituent power'. I claim that Schmitt's fundamental gesture in the former which centres around the attribution of the features of God to the omnipotent *figure* of the sovereign reemerges in the later work around the conception of the people as 'constituent power' which is considered free from and prior to all normative limits associated with the 'constituted order' (*immanence*) as such. Second, this paper attempts to figure out the dislocatory and unsettling outcomes of the 'gradual' transfer of the 'transcendental' from the sovereign figure of the omnipotent law-giver as a *person* to *people's will* whereby in somewhat an ironic fashion, the very transcendence of the theologico-political becomes immanentized/ secularized. Considering Schmitt's authoritarian/counter-revolutionary political stance in the wake of the widely disseminating emancipatory politics at the time of his writing, the unsettling effects of the persistence of the theologico-political in the form of the 'formless' and inexhaustible 'people' should become apparent. Thus, in the rest of the paper, I will try to provide an insight into Schmitt's ambiguous encounters with the notion of the constituent power by attesting to the inconsistencies and puzzlements in his approach which will eventually lead us to reassess the link between his earlier and later takes on the theologico-political.

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13:00 – 14:00 Lunch

## 14:00 – 15:30 Parallel Sessions 3

### Room 1 – A Political Feeling 2

#### Obtuse Meaning' as a form of 'Critique'

Yi Chen

My paper wants to re-think what the adjective 'critical' means in the context of academic discussion (critical theory, critical analysis, critical attention). To be critical is to subject words, theories, ideas under scrutiny in relation to social experience, and more often than not, it could become a linguistic exercise which plays around established discourses as well as modes of description and analysis. For instance, there are commonly assumed categories of critical analysis which proliferate discourses on the various arenas of hegemony (globalisation, mediated communication, industrial relations). To be critical, one has to adhere to the stance of political correctness, to take clear sidings, to delve beneath the surface of appearances.

I would like to explore Barthes' notion of 'obtuse meaning' which he uses for writing visual materials. Derived from his analysis of photograph and film stills, I suggest that the term poses a general shifting of attitude or orientation to knowledge making that lends itself to push against and to enrich the dominant mode of critical thinking and writing. For instance, 'obtuse meaning' sidesteps the basis of 'criticism' as centered on interpretation, that it challenges the very practice of meaning making. The talk focuses on the ethos of the term as opening up of an expansive consciousness that is affective and I seek to propose the characteristics of such affective knowledge as forms of critique.

#### Finding our way in the Upside Down

Lucy Sweetman

This paper discusses early findings of a creative inquiry into the impact of the Brexit/Trump schism on a diverse group of women from the UK and US. Data is collected from unstructured interviews and interpreted through pieces of creative writing written by the researcher and the interview participants, in a form of their choosing and as examples of culturally embodied 'transnational writing'. The research asks 'how do we locate ourselves, and find meaning, in a world that feels suddenly and radically changed?' How do we define ourselves in a political landscape? Do we imagine ourselves emerging from a political discipline, theory or culture as a way of making sense of this new world (the Upside Down<sup>1</sup>...)? Or, has the world not really changed at all and it is simply that more of us are 'woke'? Transnational theory, posits that the nation-state as a unit of historical-political analysis has fallen away in favour of cultural and social studies. Transnational writing explores the liminal spaces where cultures, ideas, art and meaning meet. Using interview transcripts and excerpts from the participants' writing, this paper explores concepts of self, political engagement and democracy as they come up against the creative boundary between transnational theory and transnational writing.

## **"Post-fact Pedagogy"**

**Megan Bayles & Julie Sze**

The relational ramifications of the "post-fact" era are perhaps no more apparent in the university than in the undergraduate classroom. Following Charles Hale's collection on the theory, practice, and methods of activist scholarship and knowledge production (2008), our talk "engages the contradictions" of teaching in our current political and institutional moment — particularly the politics and tribulations of teaching critical thinking and destabilizing hegemonic ideologies in these unstable times.

We consider the workings of one particular course — Introduction to American Studies — as we have taught it during and immediately following the most recent US election. Its content explicitly engages histories of US nationalism, nativism, empire, neoliberalism, and white supremacy. Many students (from across the political spectrum) have responded to national(ist) rhetoric with anger and fear, but many also echo it in the classroom — emboldened, perhaps, by the culture of feelings-based conviction over evidence-based discourse. We, as educators, actively respond to and reorient to this shift. The confluence of the demographics and content of this course make it ripe for unveiling how students respond to and utilize different modes of argumentation and evidence, and how we as educators select course materials, produce assignments, and facilitate classroom discussion in the context of the neoliberal post-fact classroom.

It is our hope that this presentation not only provides thoughtful insight into pedagogy in the post-fact era, but that it also spurs an active and engaged conversation with other conference participants about teaching, research, and the counterpolitics of the classroom.

## **Room 2 – Constructing Cultures of Collective Freedom 2**

### **Alien Freedom**

**Diann Bauer**

Bauer takes *Xenofeminism: A Politics for Alienation*, a text she co-wrote as part of the collaborative working group Laboria Cuboniks in 2015, as her point of departure for this paper. Xenofeminism (XF) develops a feminism that embraces reason, technology and complexity, claiming alienation as a productive force and 'an impetus to generate new worlds'. In this paper Bauer thinks through what is meant by 'freedom' with regard to the alienation spoken about in the manifesto. What kind of freedom might an alienation between our sapience and sentience afford us? Freedom from what? Freedom to what? And might these freedoms broaden the very idea of 'the future' providing tools for how we can construct that future as a collective project?

## Techno-Optimism and Rational Superstition

Alexander Wilson

This paper examines some of the implications of technological optimism. I first contextualize, historically and culturally, some contemporary variants of techno-optimism and prometheanism, including accelerationism, in relation to the equally significant contemporary exemplars of techno-pessimism, skepticism, luddism, and fatalism. I show that this techno-optimism is often instrumentalized in that the optimistic outlook as such is believed to have some influence on the evolving state of affairs. The cogency of this assumption is scrutinized. I argue that in the absence of explicit probabilities, such optimism presupposes some form of retro-causation, where the future is held to somehow have a retroactive effect on the past. This suggests, I argue, that the underlying mechanism by which techno-optimism is supposed to be instrumental in bringing about the future is fundamentally *superstitious*. But does this superstition not go against our common understanding of reason and rationality? To adopt rational expectations about the world, after all, should we not attempt to avoid the emotional over-determination of our assessments? I show that applied reason is conceptually entangled with this superstitious optimism in the continued successes of technology. The article thus reveals a curious sense in which reason is intrinsically superstitious. I offer an evolutionary explanation for this, showing that the biological origins of reason will by nature tend to produce rational agents which are superstitiously bound to realism and causality, and thus implicitly optimistic about technology's capacity to overcome contingency.

## No Title

Anna Mikkola

Since I am an artist and a curator, I will discuss my research through practical projects. I will present two videos: *Morphopoietic* (2016) and *Hoover Vision* (2017). I will also present two collaborative projects: the project space *V4ULT* that I co-curated in Berlin between 2013 and 2015 as well as an art collective *Human Interference Task Force* that I co-established in 2014. I will discuss the relationship of the specific works to xenofeminism and posthumanism, and the ways that these theories can be directed towards the construction of collective and equally distributed freedoms as well as new forms of subjectivity. I will negotiate the ways that art can act as a platform to expand ways of seeing and as a tool to bind conceptual and affective faculties in building future oriented speculative scenarios.

I will discuss the ways that collaboration and collectivity plays a role in my practise. Lastly, I will negotiate the ways that technology plays a role in my practise and how it can be used toward constructive commonalities and freedoms. I will also discuss the relationship of technology to affective capitalism. Xenofeminism will play a role in discussing how I approach critical questions rather structurally instead of via identity politics.

Through my work I am to create new forms of subjectivity within the present and forthcoming cultural, economical and technical landscape. I aim to include a longer time span into my work by looking beyond the present moment, perhaps even beyond the human as we know it. I will present that criticality cannot only be reactive, but instead it should be proactive and speculate on possible future realities - both utopias and dystopias that can be reflected upon.



## Room 3 – Bridging Memory, Temporary and the Digital

### Second-viewing stories on online reviews: sharing memories of film-watching experiences

Ignacio Lopez Escarcena

During the past few years, sociolinguistics and digital communication scholars have studied the ways in which digital spaces have enabled people to remember the remote past in a collective manner, a practice in which nostalgia is invoked through shared cultural references (Georgalou, 2015; Heyd and Honkanen, 2015; Vásquez, 2015). Furthermore, research on the notion of *memory* has pointed out how 'new memory technologies' have emerged due to these digital affordances (Brockmeier, 2015).

In this paper, I will discuss findings from my PhD thesis, which focuses on the discursive construction of 'expert' identities on online film reviews on three sites where people discuss cinema. Drawing from 'small stories research' (Georgakopoulou, 2007), I will propose the notion of *second-viewing stories* as a category of narratives that depart from the 'autobiographical model', also known as 'the narrative canon' or 'big story research' (c.f. Labov, 1972).

The users in the data tell stories about the films they have watched (e.g., the circumstances that surrounded their watching experience, the personal disclosures they include in their reviews, etc.) and the specific trajectories they may have with certain films (whether they saw them when they were kids, if it is or was a movie that they feel connected with because it resembled something that happened in their own lives, etc.). In doing so, they position themselves vis-à-vis time (Georgalou, 2015), an element that seems to work as a significant orientation device for their selves (Georgakopoulou, 2003).

### "Agonizing the Social Archive: The April16Archive.org project and Collective Forgetting Online"

Jeremy Hunsinger

This research explores shifting signification of iconic sites of memory within post-conflict landscapes of Detroit and former Yugoslavia through comparative analysis of fieldwork, uncovering circumstances which contribute to the iconic construction, destruction and resultant reconstruction of iconicity. Products of circumstance, Detroit's most iconic buildings sit decaying, reanimated as unintentional monuments, actively signifying a complex memorial narrative. Partisan memorials of former Yugoslavia continue to patina as these second world war memorials find reincarnation as post-war memorials (referring to Balkan war). At once foreign and simultaneously native in their new skin, they shift signification alongside their currently inhabited context, demonstrating the power of memorial elasticity. This investigation uses fieldwork to trace a series of exemplar sites and uses comparison across landscapes to produce a shared taxonomy of conservation circumstances as basis for cross-cultural exchange of ideas in post-conflict contexts. While context of each landscape may be unique, there are a variety of similar site conditions which work to produce this shift in

signification ranging from the general, such as lack of conservation efforts to the specific; problematic cultural reappropriation abroad. A re-contextualization of these sites through fieldwork and analysis situates the monuments in their current context as multivalent signifiers of memory.

### Montage and Memory in Benjamin's reading of Epic Narration

Mijael Jiménez

The aim of this paper is to discuss the role that memory has in the formulation of the notion of *montage* in Walter Benjamin's essays on epic narration from the late 1920's to the mid 1930's, and its relation to a new notion of *experience* able to counteract the *decline of experience* that is proper to modernity and, more specifically, to late capitalism. In these essays Benjamin problematizes the form of the novel by associating it to a totalizing, unitary form of memory that reveals itself as illusory and nostalgic. As such, the novel cannot ground substantive experience. This possibility is however alive in epic narration, which by means of montage brings together the present lived moment with fragmentary memories. The intention of this paper is to explore how the relation between montage and memory can provide the conditions of possibility for experience in late capitalism, discussing 'The Crisis of the Novel' (1931) alongside 'The Storyteller' (1936). In the former, Benjamin associates the novel to totalizing memory and narration to fragmentary memory, although both are referred to by the same term: *Erinnerung*. In the second essay, Benjamin unfolds this distinction in terms of *Erinnerung* and *Gedächtnis*, relating the former to the novel and the lived moment (*Erlebnis*) and the latter to narration and experience (*Erfahrung*). Reading 'The Crisis of the Novel' retrospectively from the distinction developed in 'The Storyteller' we will provide an account of the possibilities that each form of memory has for confronting the temporality of capitalism.

## Room 4 – Radical Hospitality 2: Orientation II: Discursive contexts

### Despairing Hope as an Engagement with Rebellions and Human Rights

Shaimaa Abdelkarim

This paper starts with the aporia to engage with the identity of the rebel that oscillates in political theory between being a destructive illegal force that needs to be pacified within the UDHR preamble and a constructive legitimate force for change. But it also denounces that oscillation by focusing on the aporia, where the rebels expose themselves to resistance, as acts of denouncing power to new forms of power only through exposing their vulnerability. These acts, through their plurality from massive scale revolutions that filled Tahrir square to Nubians singing in the middle of the streets asking to return to their lands, remind us that some rebellions live outside of that oscillation. For Blanchot, this witnessing of the Other is the disaster that interrupts the Self, as with all the subject's privileges, her powers becomes provisional.<sup>2</sup> Though for Derrida, that disaster becomes the responsibility of the Self to the Other, as a responsibility that never ends on an always-to-come justice that attempts to familiarize the rebel only through what the Self lacks.<sup>3</sup> While critiquing Derrida, Gillian Rose introduces a third side to selfhood and othering: the aporia. The aporia, as the missing identities that have been renounced and rejected, is the gap that disrupts the totalities,

hegemonic pluralistic power structures. To engage with this aporia is to expose oneself in a self-relation, as the paper will argue.

### Hermeneutic Communism and the Challenge of “Radical Hospitality”

Andreas Michel

In the texts under consideration, Derrida opposes Kant’s ethics of (radical) hospitality to the actual politics of hospitality as exercised by individual states. The question therefore arises as to how the challenge of radical ethics is to effect political realities. In my presentation, I want to suggest that we read Vattimo/Zabala’s *Hermeneutic Communism* (2011) as a meditation on the integration of the ethics and politics of hospitality. Combining hermeneutic philosophy with a concept of non-foundationalist communism, the authors transform Vattimo’s “weak thought” (*pensiero debole*)—a postmodern critique of foundationalism he has been elaborating since the early 1970s—into a philosophy for the weak.

Based on Heidegger’s critique of subject metaphysics, *Hermeneutic Communism* argues for a politics originating from the margins, at the heart of which is the care for the weak. Providing a political dimension to Heidegger’s notion of disclosure (*Entbergung*), the authors call for a paradigm shift in liberal democracies where entire segments of society (“the weak”) experience the effects of liberalism’s metaphysical foundations as violence. The solution, however, is not the promise of utopian communism because—being itself a foundationalist enterprise—it would replicate similar forms of oppression. Rather, in order to address the systemic problems plaguing liberal democracies (as results of individualism, capitalism), Vattimo and Zabala propose not an overcoming (*Überwindung*) but a distorting, twisting (*Verwindung*) of the foundations *from the margins*, that is, from within, liberal democracies. In my presentation, I would like to show how the practice of *Verwindung*, as laid out by Vattimo and Zabala, might be conceived as formulating a politics of the gap between the ethical and political dimension Derrida uncovers in Kant’s notion of hospitality.

### Migrant Rights and the Antinomy of Hospitality

Peter Rees

Hannah Arendt claimed that the only truly universal right is the right to have rights, thus identifying the fundamental aporia of human rights: despite being universal, rights are only ever granted to those belonging to particular political communities. As such, the condition of statelessness is tantamount to rightlessness - as demonstrated by the precarious conditions of many migrants in the contemporary context. While the aporias of rights are often viewed as an outright contradiction, I engage with Jacques Derrida’s radical re-working of the concept of hospitality to suggest that it actually signifies an inherent structural antinomy at the heart of the political, where each form of right is the condition of the possibility of the other. While there remains an irresolvable paradox, for Derrida it does not result in paralysis but represents the site of radical politics. The problem is that Derrida never actually says what this form of politics may look like. The task of this paper is to fill in this gap and outline the political practices that render the paradoxes of rights productive. I argue that it is through the performative practice of rights-claiming that the contradictions of the universal are enacted in forms of radical and emancipatory politics. To substantiate this claim, I utilise two contemporary examples of rights-claiming by migrants: the 2016 *Calais Hunger Strike* and

the legal case *BA (Nigeria) v SSHD*. In both instances, the practice of rights-claiming enacts a radical deconstructive gesture as the grounds upon which the unconditional and conditional order of rights meet in the transformation of the political community.

## Room 5 – Habit, Addiction and Thought Workshop 1

### (De)lineating habits; (Un)making addicted bodies

Fay Dennis

I am interested in looking at the mind and body, thought and feeling together, and take a pluralised notion of bodies-in-becoming, and habit as machinic, as a way of conceptualising the mind-body-environment. In my research with injecting drug users, bodies were 'done' with others, human and nonhuman, in different ways, to differing effects. But this meant that one of the enduring questions became, if we are all involved in making bodies, how can we make them better?

Here, I wish to explore these possibilities through a short presentation and some group work.

- 1 I will introduce my doctoral work on habit showing how drug practices bring the outside in and inside out in creating new forms of bodies.
- 2 I will invite participants to work in groups to retrace their habits in the morning of the conference. I will then ask them to map out/collage (using the provided materials, e.g. paper, pens, magazines, scissors, glue etc.) everything involved, encouraging them to think big, following diverse connections, lines, and flows.
- 3 We will then feedback and discuss what these habits are made up from, how they vary (or don't) from addiction, the points they repeat and/or change, how they allow for movement and action or restrict/constrain it, and open up or close down thought.

By enabling a creative and critical space to think through habit and addiction, I hope to make new ways of thinking/doing bodies-with substances that do not so easily fit normative ideas of addiction.

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## 15:30 – 16:00 Break

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## 16:00 – 17:30 – Parallel Sessions 4

### Room 1 – Art in the Time of Capital 2: Art and Capital

#### "Our old enemy the commodity": image, narration, spectacular time

Dan Barrow

In *The Persistence Of The Negative* (2010), Benjamin Noys describes the Situationist International's theory of 'spectacle' as being grounded in 'a vitalist metaphysics of desire and life as protean excess irreducible to representation'. The spectacle, converting the world into

a totality of frozen, inaccessible images, stifles a subjective drive to social practice. Thus Guy Debord writes that spectacular capitalism 'arrogates to itself everything that in human activity exists in a fluid state so as to possess it in a congealed form'. But, as Noys goes on to argue, in Debord's writing and film work we find an engagement with the representational means of the spectacle that acts as 'a dialectical re-working of what fissures representation.' From the spectacular time of representation a kernel of objective and concrete time is recovered by its formal and technical destruction. This paper will analyze this dialectic as a means of analysing subjectivity and narrative time in the context of what Jodi Dean has called 'communicational capitalism', in which consumption of 'spectacular time' is a subjective obligation that reaffirms the apparatus of capitalism itself. What would it mean to identify with representation as a technics of inhumanity, of frozen life, with 'the autonomous movement of non-life'? Drawing on examples from contemporary experimental fiction and post-internet film and video, I will argue that the theory of spectacle provides a useful analytical tool for the breakdowns and blockages of narrative time, and the political potential, in contemporary capitalism.

### **Artistic Production and the Time of Capital through the Prism of French Experience**

**Sophie Coudray**

What kind of producer can an artist be within the capitalist system? How is it that most of the time artists do not consider themselves workers, wage labourers, or even producers but only creators, allegedly external to relations of exploitation? The relationship between art, time and capital is, in fact, more dialectical. Far from being unconnected to neoliberalism, the artistic mode of production characterized in France by the "intermittence" system is becoming a global tendency: periods of work interrupted by periods of unemployment borne by constantly precarious workers. In this context, the artistic field appears as nothing less than a laboratory of a global labour tendency.

Capitalism has shaped the experience of time and time has thereby become a battlefield (Ogle, 2015). In this paper, I will consider the dialectical relation between capitalist time and art as a specific mode of production within the capitalist system. Even if art's exception from general economic laws is still under discussion (Beech, 2015), artistic production and artists as producers are no strangers to capitalist society. If, as Thompson wrote, the most important thing is "not the task but the value of time when reduced to money" (Thompson, 1967), then artistic production is at odds with capitalist imperatives. Indeed, artistic creation requires time, an incompressible but also unproductive time – just like the "unproductive labour" (Marx) that the French dramatic theoretician Emile Copfermann used and challenged in his consideration of artistic production. In other words, artistic temporality is backward labour time, financial time, economic time. And yet, the artistic mode of production can help us to understand the profound changes that the labour market has recently undergone.

## Room 2 – Desire and the Political 2

### On the authoritarian and minoritarian uses of language in François Laruelle

Thomas Sutherland

In *Une biographie de l'homme ordinaire* (1985), François Laruelle declares that 'minorities are the immediate givens which precede power games, language games, philosophical games: they are therefore the real critique of the Authorities'. Indeed, Laruelle's primary aim in this book is to develop a conception of minoritarian thought that is not aligned with difference, becoming, or any other such ontological attribute, but which instead expresses the lived experience of the 'ordinary' individual, the real that precedes the authoritarian impositions of power, language, and philosophy. is minoritarian thought, he argues, is a theoretical or *scientific* thought, making a non-ontological and non- philosophical usage of philosophical language whilst remaining entirely irreducible to linguistic signification.

Accordingly, in this paper I wish to explore the ways in which this equivalence that Laruelle perceives between language and authoritarian repression underpins his broader (and at the time still nascent) project of 'non-philosophy', focusing specifically upon this notion of the 'ordinary' individual – the human-in-human, without remainder – as the (finite, rather than absolute) One that remains wholly indifferent to the totalizing horizontality of the philosophical *logos*, and instead acts as the foundation for a transcendental science whereby language is derived from philosophy and yet simultaneously deprived of its philosophical sufficiency. In doing this, I will reflect upon the contemporary utility of the politics of radical *passivity* and *finitude* that forms the basis of Laruelle's work, and its connection to this formulation of a subject that makes usage of language without ever being an object of language.

### Language and/as mimetic exchange: Benjamin, Agamben, Deleuze and the concept of simultaneity

Turkuaz Benlioglu

The notion of mimesis is usually contrasted with that of difference: famously, Deleuze and Guattari treat mimesis as the enemy of their project of 'becoming.' While drawing on the Deleuzo-Guattarian framework, my paper focuses on the question of whether or not mimesis can really be understood as an obstacle for proliferation of difference. Inasmuch as the question of difference maintains its importance in political, aesthetic and philosophical discourses, I think that re-considerations of similarity and the concept of mimesis might provide intriguing contributions to these discussions.

The notion of mimesis I am interested in is one that is not a representational phenomenon, but rather a set of active relations as suggested by Michael Taussig. As one ponders the ideas of difference and similarity, the concept of simultaneity arises as what can be called a scene of mimetic exchange where the presumed distance between similarity and difference are unsettled. The idea of simultaneity as a mimetic exchange, that is to say a relationship between different elements where all elements give inasmuch as they take in something like

a radical gift economy, asks us to conceptualize resemblance outside of a model of hierarchy. In this particular investigation of the notion of mimesis; language, peer-to-peer contact especially face-to-face encounter and faciality itself become key questions. This paper aims at putting Benjamin, Agamben, Taussig and Deleuze and Guattari in a dialogue revolving around language and communication, with mimesis as the overarching theme.

### The Imagination of Detail: Barthes and the Politics of Utopia

Samuel McAuliffe

Whenever the relation of utopia to politics is codified in the writing of Roland Barthes – and this process is undertaken time and again across his work, in a wide variety of distinct thematic contexts – its expression remains subject to a fundamental tension. *On the one hand*, a utopian projection is taken to be entirely discontinuous with the political sphere, it is something that in principle cannot acquire a definite form there (said otherwise, there where there is politics, utopia is always elsewhere, or rather, *nowhere*). This is stated most emphatically in Barthes' reading of Fourier: "The area of Need is *Politics*, the area of Desire is what Fourier calls *Domestics*. Fourier has chosen *Domestics* over *Politics*, he has constructed a domestic utopia (but can a utopia be otherwise? can a utopia ever be political? isn't politics: *every language less one*, that of Desire? [...])." And yet, as something like a supplement to the order from which it is excluded, *on the other hand*, having indicated a lack within this order, at the same time utopia announces a certain imperative: "Desire should constantly be brought back into politics. By this I mean not only that utopias are justified but also that they are necessary."

To follow the chains of signification by which the vicissitudes of this relation are articulated is to make one's way towards what constitutes for Barthes the singularity of utopia as a discursive form: "Perhaps the *imagination of detail* is what specifically defines Utopia (opposed to political science); this would be logical, since detail is fantastic and thereby achieves the very pleasure of Desire." What does detail mean here, why is it the preserve of fantasy, and how would it be brought back into politics?

### Room 3 – The Good is Perfected by Care 1

#### Ethics grounded in subjectivity: care as a return of self to self?

Matko Krce-Ivancic

While examining the Greeks, Foucault was intrigued as their "ethics was not related to any social – or at least to any legal – institutional system [...] they were worried about, their theme, was to constitute an ethics which was an aesthetics of existence". Acknowledging the lack of institutional system that could serve as a principle of contemporary ethics, Foucault came across a surprising similarity between our condition and the morality of antiquity. This paper takes his parallel further, examining the care of the self – what the Cynics understood to be "a return of self to self" – as a contemporary ethical strategy.

Arguing that "we have to get rid of this idea of an analytical or necessary link between ethics and other social or economic or political structures", Foucault nonetheless made it clear that

"you can't find the solution of a problem in the solution of another problem raised at another moment by other people". Therefore, I examine the possibility of grounding ethics in a particular type of subjectivity or, in other words, forming an aesthetics of existence that would go beyond neoliberalism. Against Hegel's brief dismissal of the Cynics, I draw on the productivity of Diogenes' laugh at sophisticated philosophical systems. Finally, I explore whether the tension between a collective and an individual ethical achievement, as is often argued, challenges the care of the self as a contemporary possibility.

**Zbigniew Libera's "Intimate Rites" as confrontation with the presence of radically mute body of the other**

**Marta Hekselman**

The paper will provide the analysis of Zbigniew Libera's "Intimate Rites" focused on confrontation with the presence of radically mute body of the other. The artistic gesture in the film consists in placing someone else's – namely artist's grandmother Regina's – intimacy in the public sphere. Undertaking meditation on the topic of someone else's illness and suffering in art is charged with a number of dangers (usurpation, intrusion, exploitation), especially when it posits use of documentary materials, in this case real life footage. The artist directly expressed his amazement by the situation of taking care of his grandmother who was suffering from advanced dementia, "by the fact that a twenty-year-old guy wipes his grandmother's bottom, as if she was his child". As he recalled it afterwards, he decided to document it with no clear purpose. However, Libera's piece is an outstanding example of transformation of artist's personal experience of co-presence with his grandmother into the art, the transformation attained through condensing depicted practices and framing of the image. Direct contact with Regina's radically mute presence pointed him in direction of looking for the language to approach this condition. It was like he was looking for a medium to translate this situation first and foremost for himself. In the midst of caregiving activities he found himself confronted with radically different mode of being, one that defies any or at least any easy exploration. As all border-line experiences, advanced dementia rejects the witness from its core. Neither there is a chance of subjective post factum reminiscence (however reliable or not it could be) as in this case there is no regaining of the voice. Up to the moment of death, the only mode of contact is through utterly present mute body.

**Dilemmas of Discipline and Care: Aiding Syrian migrants in Istanbul**

**Hilal Alkan**

Turkey is now home to approximately 3 million Syrians who fled the war. Ninety per cent of these migrants live outside the camps, often in large urban centres. This research focuses on



the encounters between these migrants and the people in local initiatives that aid them, with the conceptual tools borrowed from feminist ethics of care.

The contact between volunteers of these initiatives and their city-dwelling Syrian beneficiaries are sometimes only one-off, yet others expand over time and turn into established relationships. The more developed a relationship is, the more prominent the aspects of care become. Here, the concept of care stands both for caring about and caring for; respectively addressing the emotional and embodied aspects of care relations. These care relations are the loci of enactments of compassion, love, pity, responsibility, gratefulness, and indebtedness, all of which are often intertwined in complex ways.

Drawing on the literature on ethics of care (Tronto 1993, Kittay 1998, Sevenhuijsen 1998, Held 2006) and focusing on the workings of power in such ethics (Foucault 1997, Fox 2000), I argue that discipline is immanent to care. In other words, care relationships necessarily lead to the disciplining of both the carers and the cared for. My on-going ethnographic research focuses on encounters in the inner city neighbourhoods of Istanbul in order to explore and illustrate how care and discipline are enacted in mutuality.

## Room 4 – Habit, Addiction and Thought 2

### Individual and Cultural Addictive Thinking

Stanton Peele

The subtitle of my most recent book, *Recover!* is "How to Stop Thinking Like an Addict." I developed the idea that addiction is the result of individual and cultural thinking in my 1985 book, *The Meaning of Addiction: Compulsive Experience and Its Interpretation*. People's likelihood of becoming - and remaining - addicted is determined by the extent to which they believe an involvement is "addictive," that they are "addicted," and that they conceive of addiction as an inescapable, progressive, disease. Rather, as I outline, the data indicate the following truths about addiction: 1. Most People Get Over Addiction. 2. Addiction Treatment Is Not Necessary to Overcome Addiction. 3. Addiction Treatment Based on the Chronic-Brain-Disease Meme Is Detrimental to Licking Addictions. 4. Addiction Is Not Limited to Some Drugs. 5. The Brain Disease Model Is Antithetical to Harm Reduction. Data indicate a remarkable increase over the last decade-and-a-half in addictive responses to both alcohol and narcotics in the United States, including record levels of drug-related deaths, simultaneously, due to use of heroin, tranquilizers, opioid painkillers (e.g., Oxycontin), synthetic opioid painkillers (e.g. Fentanyl), as well as a 50% increase in alcohol-related disorders. Despite this obvious and worsening result of our style of thinking about and dealing with addiction, the American addiction model is deepening in the US, and spreading around the world, including the UK. I will describe a different approach to addiction that is based on a fundamentally different conception of addiction.

### Austerity and Addiction (AA)

Eric Harper

The call, cry of our time, the untimely call of the future within the present is the thinking of the thought within the breathing earth. Without thoughtfulness there is suffocation of life and new possible life formations by the forces of capital. In the place of thoughtfulness we have reactive and habitual responses usually resulting in thinking for the other and the other thinking for me. These reactive responses speak of the symptomatic contracting of the forces of capital into habitual physical and psychological ways of affecting our experiences of the breathing earth. Psychological and physical craving for the repetition of these affective habits are addictive.

"Gentlemen, there are times when a cigar is only a cigar!" We do not know if this or a similar statement was made by Freud, but what we do know is that drive does not begin with the oral drive and the habit of putting of the breast into the mouth, but with the breath. Freud's own addiction to the eroticisation of the breath shadows the development of psychoanalysis. What becomes indeterminable - Analysis Terminable and Interminable - and yet determines analytic practice is this shadow of addiction for no transference is capable of replacing the craving for the breath of life. In practice this means any analysis of addiction needs to work alongside rehab programs.

Rehab, regardless of the model it subscribes to, is untimely in that it invites a thoughtful engagement and disruption of the body-memories passive synthesis of addictive habits of thought. The invitation is to create new assemblages that invite the unfolding of the building of recovery resources through structured day activities like mindfulness, life history group, understanding triggers and cravings, acupuncture, art work and use of time. As the days get gets structured and days become weeks so new habits develop. Bad habits can get transformed into a sintome, so that the person starts to embrace what alcohol was trying to teach them to do when sober. Another example, a relationship with ones solitude can replace the heroin when heroin functioned as substitute relationships.

Rehab often does not work, which is to say, that the person leaving rehab is soon subsumed by the forces of capital. What they do not tell you at rehab is that addiction will not stop until capitalism is transformed. In this regard consider the increased amount of sugar put into tea and coffee at rehab meetings. Addiction is central to the workings of market forces. The coding of capital onto the habits of each child begins with the infant's development of a sweet tooth. The first addiction or platform for addiction is sugar. Moreover, the infancy of capitalism is not too dissimilar to childhood development for slavery began with the colonisation of sugar, spice and tobacco fields provided by the breathing earth. Altered states of consciousness and use of substances provided by the breathing earth always have always existed within ritualised contexts. These ritualised contexts are now replaced by the demands of the market.

### **Law's Addiction – Archiving Burroughs**

**Lucy Finchett-Maddock**

This piece speaks of time, institutionalisation, law and addiction, focusing specifically on the work of William S Burroughs. Time, memory and nostalgia are part and parcel of his recourse to drugs, a remembering of times that are at once partially already experienced, and partially

creating a community of escape that is yet to be experienced, or may never be so. A time dilation, an image of redemption, a recurrence of things passed.

The platform of space and time allows for a superstructure of thematics within Burroughs' work, his routines, his resistance to control, the raw hue of his post-colonial commentary that speaks of Surrealism, Situationism, Dadism. Burroughs as a polymath who can see configurations across the divisions within science and aesthetics, will be discussed in relation to entropy, the march of time in contrast to Burroughs' archive of control, disorder, order and law. Burroughs laments the colonisation of the arrow of time, his art a path of emancipation.

I will discuss the role of time and routine within Burroughs' work, through his nostalgic self-medication, the role of the 'Interzone', as well as his revolutionary extremities, and what this says about the creation of habit and processes of institutionalisation and custom, in relation to law. What role does time have in addiction? And how does this connect with law and institutionalisation?

Institutionalisation, or the formation of the representative democratic state and the integrated market as the development of individual private property, is argued as akin to processes and practices of addiction itself. The paradox of self-destructive behaviour is the obedience of the addict to their addiction, the repetition, routine, performance, sedimenting to practice, custom, institution, over time. Indeed, addiction can be argued as institutionalisation, *per se*, where iterative practices reify themselves so as to give authority, moving in a linear trajectory gathering institutional pace of legitimacy and formality. The Nietzschean 'eternal return' will be drawn upon to highlight the positive and negative forces at play in the functioning (or dysfunctioning) of an addict, Burroughs, and the law.

## Room 5 - Radical Hospitality 3: Orientation II: History, positions, ethics

### The Christian Imperative of Radical Hospitality: The Stranger as Christ

Clemena Antonova

In this paper, I would like to draw attention to a Christian reading of the concept of radical hospitality. My first hypothesis would be that there is a line of mainstream Christian thought – from the Fathers of the Church in the fourth century to Russian religious philosophy at the beginning of the twentieth century - that commits us, in the strongest possible terms, to radical hospitality and universal responsibility. This line of thought can be summarized in the theologically-grounded idea that in the stranger one literally encounters Christ himself. My second hypothesis would be that secular understandings of radical hospitality, whether they acknowledge it or not, ultimately reveal Christian underpinnings. The purpose of this paper would be to critique these two hypotheses (rather than simply outline them).

### Beyond Hospitality as Invitation: The Visiting Other as an Unwanted Pregnancy

Gerasimos Kakoliris

In my presentation, I intend to examine Derrida's views on hospitality in relation to unwanted pregnancy. As is known, Derrida distinguishes between "invitation" and "visitation", linking

"pure", "true", "unconditional" hospitality with the latter (e.g. *Philosophy in a Time of Terror*, 128-9). With respect to pregnancy, some pregnancies are intended and expected, where the unborn other is an invited or at least a welcomed guest. Other pregnancies are unexpected and unwanted, where the fetus is seen as an uninvited guest, or even as an intruder. Yet, one should not forget those cases where an unwanted pregnancy is the result of rape (as it often happens in wars where rape is used as an instrument of conducting it). Nevertheless, for Derrida, the call to hospitality and to responsibility arises regardless of whether the other is invited or not. What I claim in my paper is that, on the one hand, such a call leads us to accept more of the other than we are usually willing to accept. On the other hand, I think that an ethics of visitation could leave women ethically powerless. Within the context of the "absolute responsibility" of the self towards the uninvited other, the "right" of women to decide on their pregnancy would constitute simply the expression of a sovereign subject who as such affirms her sovereignty by placing conditions on her hospitality. In Derrida's "hyperbolic" ethics, the self is totally exposed to the coming of the other, without any *ethical* right of refusal, even in those cases when his or her life is at risk. In addition, I am afraid that such an ethics makes women feel guilty for not being enough hospitable – even in those cases in which they are left pregnant due to a rape and so they decide to reject their uninvited guest. One should not forget that a significant parameter of Derridian ethics is that it retains us in a permanent situation of "bad conscience," or 'guilt'. As Derrida declares in 'On Forgiveness: A Roundtable Discussion with Jacques Derrida': "So you cannot prevent me from having a bad conscience, and that is the main motivation of my ethics and my politics" (p. 48).

### **Radical and/or rational hospitality? The Czechoslovak Welcoming of Russian Refugees after WWI**

Karolina Foletti

After 1918 in Czechoslovakia, a project called Russian Action (RA) was organised to face the crisis of emigration following the Bolshevik revolution. Now mostly forgotten, the RA offers interesting cause for reflection on the ways of dealing with the current migration crisis. The project was revolutionary in its very principle of concentrating not only on immediate relief and basic needs but, primarily, on the long term possibility of re-constituting intellectual elites after the shock of exodus. It offered the Russian émigré community space and financial funds to organize on its own and to form the younger generation (high-schools, university), without having to renounce its language or accept (all) the rules of the hosting society.

The project, however, was only partially successful. An analysis of the main difficulties and "failure" of the RA at the beginning of the 1930s offers further insight and opens up the question of the interactions between guests and hosting communities and of the different levels of integration.

The evident paradox – linking past and present – is the RA's posteriority: the project is presented in Czechoslovak historiography in very positive moral terms, praising the country's generosity. However, in the contemporary Czech (and Slovak) public sphere, a significant change has been seen regarding current refugee problems, with the majority

discourse being closed-off and even xenophobe. This contribution would address the subject using tools of historiographical and sociological analysis.

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**17:30 Wine Reception & Book Launch (London Road Building Concourse)**

## Saturday 1<sup>st</sup> July

10:00 – 10:15 Registration (London Road Building Concourse)

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### 10:15 – 11:45 Parallel Sessions 1

#### Room 1 – Politics of Poverty 1

Representations of the poor within the Real Life genre of women's weekly magazines in the UK

Lucinda Rose Stroud

This paper analyses the excessive visibility of the poor as lacking that occurs within the genre of Real Life women's weekly magazines in the United Kingdom today.

The emergence and growth of Real Life magazines reflects changes in the social structure of the United Kingdom. Since the 1970s there has been an erosion of self-recognition aided by the movement towards neoliberal political and economic policies. This altered social and economic structure of the United Kingdom.

These magazines are dependent on the poor to reveal a personal loss within the publication for a fee. As former *Chat* magazine editor Paul Merrill said about his interviewees:

"They don't need persuasion to sell their souls and tell us their life stories for a couple of hundred quid. Two hundred quid to them is two weeks wages."

This platform is not available to all. Only certain losses from predominantly poor socio-economic demographics are permitted. The magazines are simultaneously a platform for their interviewees to create their own subject position within society but also encase them within that moment of loss. By the repetition of similar stories around loss from members of the same socio-economic backgrounds it enforces a much larger narrative in popular consciousness of the people within this demographic. The excessive visibility of loss at the expense of a real representation of experience keeps these socio-economic groups fragmented and isolated and publically perceived as lacking. This paper suggests that the logic can be seen as politically motivated, insofar as it aids disempowerment and secures the aims of neoliberalism.

#### A political-aesthetic investigation of poverty

Moniza Rizzini Ansari

This paper explores a political concept of poverty by situating *the poor* as political subjects in face of social perceptions about poverty and political projects for dealing with it. Apart from an economic, negative and relative concept related to scarcity, a political notion of poverty is frequently suggested in political philosophy but not directly thematised. The claim

this thesis will pose is that politics can form the category of the poor in a different way, by operating within regimes of visibility and invisibility in the general perceptual space. This is, therefore, an aesthetical reflection. One that prioritises the spheres of perception, senses and imaginary. In fact, this is a study of narrative production. The legal field is particularly interrogated as a specific field of documentation and fabulation which operates a normative invisibility or selective framing of poverty previous to its well-known criminalisation. This is about the links between, on the one hand, *rationality*, *ethos*, *social perception*, and on the other hand, *visibility* and *existence*. The paper is illustrated by Brazilian postcolonial practices and cinematography, specifically the manifestos on 'The Aesthetic of Hunger' and 'The Aesthetic of Dreams' developed by filmmaker Glauber Rocha that reframes concepts of poverty, radicalism and violence offering new takes on dissenting subjectivities – by relocating the discursive-performative disputes into territories of anti-reason in order to confront the 'irrational' phenomenon of poverty. It is thus said that poverty cannot be understood: breaking with colonizing rationalisms and prioritizing molecular and affective dynamics is the way out.

### **Donor Perfect: Charity Fundraising and the (Mis)Construction of the "Compelling Client"**

**Kate Boulay**

As part of the effort to attract and maintain donor funding, national and international organizations aimed at the alleviation of poverty carefully craft educative narratives about the populations they purport to serve. Focusing primarily but not exclusively on the visual, this paper compares two donor campaigns (one local, one international) to track the ways charities represent clients to donors. It argues that in addition to age, assumed membership in a nuclear family serves as a key determinant of who qualifies as a "legitimate" recipient of aid. Referring to accepted demographic data, the paper concludes by proposing that efforts to educate donors about clients often obscure the structural forces responsible for economic and social inequalities.

## **Room 2 – Economies of Cultural Knowledge 2: Craft, Communication and Value(s) 2**

### **Curatorial Practices for Cultural Sustainable Development**

**Benedetta d'Ettore**

Cultural and creative entrepreneurs are at the core of the "Europe 2020" strategy to grow after the financial crisis and to remain competitive as a continent. Business models are deemed to be changing in the near future as a consequence of the digital convergence, changing production and distributions of goods of expressive value. This strategy is based on the concept of "culture-based creativity" to stimulate the economy and jobs creation thanks to the ability of artists to think imaginatively, challenging the conventional to develop new ideas, visions or products with the support of effective communication through their art. Strategies of this kind attempt to bring culture in the discourse of sustainable development, they keep culture engaging from a distance with the three dimensions of sustainability: economic, social and environmental. If the artists' work is crucial to development, how do we

position the contemporary emerging role of the curator as a strong player in cultural production? Curators have become knowledge producers and participate in the production of cultural value, though their position is usually thought to be confined to the 'art world'; however, the power dynamics in knowledge production and the relations created, the modes of working and the potential social and cultural effects presents us with a complex ecology, rather than a separate world. Taking principles of cradle-to-cradle design and Guattari's "Three Ecologies", as a reference to understand the connection between the economic, social and environmental spheres, this paper attempts to conceptualise the foundation of a sustainable curatorial practice.

### **Crafting Values: Economies, Ethics and Aesthetics of Cultural Worth**

**Evangelos Chrysagis & Panos Kompatsiaris**

Processes of crafting values under the label of 'art' are often marked by antithetical and self-contrasting tendencies. The engagement with the political economy of visibility, sustained by public relations, branding, pricing, copyrighting and social media exhaustion, is often indispensable for associated regimes of knowledge-management, affective investment and self-actualisation. On the one hand, in light of what Angela McRobbie calls the 'creativity dispositif' (2016), a widespread form of governmentality technique hailing younger generations, students and makers in entrepreneurial culture, one can argue that processes of value creation today in the arts are held hostage by an essentially economistic logic that can hardly be conceived as liberating, socially or individually. On the other hand, while they cannot be thought independently of social mediations, artistic values, as entanglements of networked and distributed agencies, are also enabling moral and social horizons, underpinning, for instance, processes of relational self-fashioning through what Michel Foucault calls 'technologies of the self' (1988), or stirring collective imagination.

This presentation aims to highlight such seemingly conflicting forms of value production in the context of creative economies. Specifically, it explores from an ethnographic standpoint the worlds of DiY music-making and contemporary art curating, looking at how issues of political economy interweave with processes of self-constitution. We argue that an ethnographically-sensitive reading of contemporary regimes and practices of cultural valuation can redraw tensions between creativity and commerce, while providing a critical lens into the dissemination of artistic knowledge and its diverse economic, aesthetic and ethical configurations.

### **Understanding the Human Dimension of International Policy Transfer**

**Jaroslava Tomanova**

In my PhD research I focus at cultural policy and international transfer of policy ideas. Creative economy is examined as an example of a policy idea which has been tracked to travel globally, outside the countries where it was first conceptualised. Creative economy when applied in public policy utilizes economic reasoning in public support of creative industries including cultural activities and arts. This introduces new narratives, rhetoric, power relations and possible changes in cultural policy as the concept of creative economy blurs the traditional division between non-profit arts and commercial activities. My research aims to



explain the emergence and current existence of this concept in the Czech Republic. Rather than evaluating the impacts and changes which occurred since creative economy appeared in cultural policy discourse, I am exploring subjective experiences of people who are involved or affected by the transfer process to uncover the procedures and rationales leading to adoption of creative economy rhetoric.

According to recent policy analysis studies, due to complexity of policy transfer processes, there are inevitable theoretical and methodological difficulties when establishing a coherent approach towards studying policy transfer. In this presentation I will focus at the human dimension of transferring the idea of creative economy and how key 'creative economy thought leaders' in the Czech Republic established their knowledge about the concept, what kind of strategies and reasoning they utilized when sharing the idea with others and how has the concept developed since its first propagation in the country.

### Room 3 – A Political Feeling 3

#### The Reporting of Terrorism and the Proliferation of Theatrics

**Ben Stanford**

The recent events in Westminster renewed an ethical, and to a lesser extent, a legal dilemma, that often accompanies terrorist violence. The media, no longer monopolised by established outlets, but comprised of all civilians with access to smartphones, are forced to make immediate decisions over how much attention terrorist incidents should receive, and the manner in which analysis is undertaken. The impact of these decisions outlasts and outweighs anything that terrorists can hope to achieve through the initial violence.

With the growth of social media and the backlash against the established media, the battle over ratings and readership figures has intensified. In addition to the obvious revenue-generating benefit that terrorism-related stories can bring, we must ask what else, if anything, drives the media to devote so much attention to what are, in the grand scheme of things, relatively minor terrorist incidents. In the era of anti-establishment rhetoric and "fake news", it might be questioned whether mainstream news outlets feel compelled to produce overwhelming quantities of analysis of issues that attract public attention in the attempt to reinforce their dwindling legitimacy.

This produces a negative by-product as it renders the established media even more instrumental in sponsoring and disseminating the atmosphere of theatrics which is so prevalent in terror attacks. What was traditionally a relatively simple symbiotic relationship between the fear-inducing interest of terrorists and the commercially-driven interest of the media, has been strengthened by the latter's desire to provide an abundance of material that no amateur journalist could ever rival.

#### Click/Bang: Alternative Imaging of the US Mexican Border

**Laura González-Flores**

Coarse, politically incorrect, and sometimes blatantly untrue, Donald Trump's media crusade does gain him real power. Whether he does achieve in accomplishing his campaign promises such as building a wall between Mexico and the United States, his ludicrous statements have already made a mark on International foreign relations and public opinion.

So what is there to be done to counter this kind of media effect? My paper will discuss some possible strategies that mobilise diverse resources of contemporary digital image making in the shaping of a counter visual discourse. Using the work done by Mexican photographer Francisco Mata at the US Mexican border in the last five years as an example, my talk will explain how his use of diverse digital techniques—from documentary photography and video, to virtual reality and 3d imaging—suggest different ways to oppose the "Trump" effect.

Be it by showing the real wall or the open country that does exist in discontinuous parts of the border; or by displaying the day to day legal crossings (350 million per year); by giving a voice to the deported; by focusing on the violent and deadly traces left by drug and smuggling activities, or —on the contrary— by displaying the joyful weekend swimming on the river, Mata's work fights the reductive and abstract quality of Trump's hate discourse by immersing the viewer on his pictures. It is when we the viewers are confronted to the heterogeneous and complex texture of the border experience, that we realize that beyond the hallmark of violence and separation, the US Mexican frontier offers up the opportunity of envisaging an alternative trans-subjective political and affective consciousness.

## States of Violence

Nicole Archer

From ideologically-saturated images of veiled women to the George W. Bush administration's formulation of the unlawful enemy combatant as a 'terrorist who wears no uniform,' the discourse surrounding the War on Terror has long suggested that the perversion (or degeneration) of certain material and sartorial regimes are the hallmarks of this war's 'extraordinary' enemy. Acts of waterboarding and hooding have literally weaponized a set of everyday materials in the hands of US military personnel and civilian contractors, in turn.

'States of Violence' focuses attention on the materiality of 'enhanced interrogation;' it aims to make palpable the fact that unspeakable things, like violent information extraction, have an archive, a history — and this history isn't so secret, or far removed from us. This history seeps out into public consciousness over and over again. It is as ubiquitous as the materials that we swaddle ourselves in, and many contemporary artists have committed their art practices to powerfully accounting for this by making this history visually and materially manifest.

The paper considers how certain material and (extra)legal acts have been knotted together to form the particular affective structures and political arrangements demanded by the long War on Terror; it argues that contemporary discourses of 'terror' and 'security' require the corruption (and obligatory mending) of the social fabric, both literally and figuratively speaking; and it suggests that this war's unbridled proliferation of certain sectarian regimes

of power (both at 'home' and abroad) rests upon a set of gendered and racialized logics (of ruination and repair), that are, themselves, made self-evident via their attachments to certain material objects and practices (vs. the 'fact' of certain, militarized threats).

## Room 4 – Radical Hospitality 4: Museum, gallery, archive

**Migrant Objects. From the Trace to the Voice**

Giovanna Costanza Meli and Barbara D'Ambrosio

## Room 5 – Ethics and Politics of Ethnographic Practice 2

**Ethical Portraits: On Accountability, Recognition and Freedom in the Prison Industrial Complex**

Hatty Nestor

The representations of individuals within penological structures are intrinsically linked to how 'criminals' are portrayed, perceived and have their agency removed by these frameworks. Conceptually ethical portraiture considers the functions of autonomy, agency and empowerment for the portrayed, and questions the ethical duty of candid representation by the artist implicated in and by their depiction.

Many people have expressed different ethical concerns about preserving or documenting the life of another: where and when the preservation of life of the other is called for, and what fails to preserve a life as morally unjustifiable. In documenting 'the other', the depicter inherently takes up responsibility, and it is this responsibility that needs to be questioned, particularly when thinking about the 'I' and 'me', the 'who' and the 'they'. As 'freedom is not experienced by it's enjoying its free subjective functioning, but in a creative act required by an imperative.'<sup>1</sup> Therefore, what does it mean for these subjects who are incarcerated for life, to represent, to self assert their identity, when marginalised within the prison industrial complex? How do 'criminals' exhibit the loss of their agency via modes of artistic freedom?

Portraiture of the incarcerated, I content, serves simultaneously as a form of direct action — of (self)governance for inmates, as a site of vulnerability and radical empathy. Conducted through ethnographic interviews with Alicia Neal (Chelsea Manning portrait artist) Priscilla Coleman (Courtroom artist) and Alyse Edmur (Prison Landscapes Author) I intend to pose ethical and philosophical questions of what constitutes the self within these sites of detention, and the responsibility inherently subject to these artists. I apply Judith Butlers concept of Accountability as a means to reconsider the unbecoming of subjects to reveal a constitutive opacity in subjectivity in relation to moral philosophy. As political advocates, and depickers within the criminal justice system, these artists influence and control the societal perception of 'criminality' and the implementation of the dyadic 'dualistic' relationship inherent to political portraiture all the more important to consider.

**Starting in the middle: research as experimentation and negotiation**

Phil Thomas

This paper reflects on the creative role of ethics within the development of my practice-based research. I will discuss my doctoral project in visual sociology, which critically intervenes in "common sense" representations of crime and criminality via undertaking experimental empirical research with social actors (including ex-prisoners, a policeman and a private investigator) who produced different and conflictual versions of "crime." My methodology shares an ethnographic sensibility, being processual, 'sociable' (Sinha & Back, 2014) and built through negotiating ongoing informed consent. This ethical commitment has acted as a kind of "creative constraint" by forcing me to 'translate' my empirical data into new forms which don't violate research participants' developing sense of what it is to give consent to be researched and represented. For example, sensitive to the 'enforced narratives' (Steedman, 2000) of criminalised people, and cognisant of the dominant historical visual representations of criminality, I fictionalised participants' accounts of criminalisation and returned them as works of fiction. I will also discuss a research encounter with a police officer who doubly performed policing through working in his spare time as an actor of police roles in film and television. His belated withdrawal of consent for the use of my film about our encounter, produced a dilemma which I somewhat resolved by translating the film into a text. A compromise that attempted to retain something of the film's affect, and characterisation of a conflicted political subject. This practice performs a politics of research that aspires to be answerable to those researched.

**"Yes. No. Maybe...": How visual methods challenge participant-researcher ethical boundaries – insight from qualitative longitudinal research in aged care**

**Evonne Miller & Geraldine Donoghue**

Since 2012, through a semi-longitudinal ethnographic case study, we have tracked the 'lived experience' of aged care for residents, their families and staff. As well as observations and repeated interviews, residents engaged in photovoice and poetic inquiry. In this presentation, I explore the unexpected ethical challenges and compromises arising from the elongated time frame, the participatory nature of arts-based research, residents' declining health and vulnerability, and the unique aged care setting that made researcher visits valued and visible.

Mindful of our ethical responsibilities and considerations of power, relationships and reciprocity, confidentiality, and authenticity, we followed an ethic of care; engaging in ongoing consent, member-checking and pseudonym self-selection. Yet, our original ethics application did not cover inter-personal jealousy when participants photographs were (or were not) selected by peers for an exhibition; how to respond to family requesting their deceased fathers transcripts or when a 86 year old widow seeks a lift to the hospital as she cannot afford a taxi; challenges in publishing an older woman's story of 'coming out' in aged care about sexual identity and childhood sexual abuse; and how to cope when (despite explicitly consenting) a participant demands her poem is removed in the last days of the exhibition. Forty years younger than most participants, I reflect on boundaries of age, historical socio-cultural change, class, gender, sexuality, opportunity and education. I highlight the hidden tensions and impacts of 'ethnographic intimacy', endeavouring to unpack the "fuzzy boundaries" that challenge us ethically, personally and professionally in ethnographic research fieldwork.

## 11:45 – 12:00 Break

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## 12:00 – 13:30 Parallel Sessions 2

### Room 1 – Habit, Addiction and Thought 3

I like the look of that: Of the like that I look

Charlotte Knox-Williams

Is aesthetic pleasure produced through habit or achieved in escape from it? Is the joy that comes with savoring a sensual experience only possible through the development of the addiction that allowed it to appear? Or is it only attainable on being released from the constraints of repetitive patterns of thought and action?

Deleuze's reading of Bergson, particularly *Matter and Memory*, is essential to his writing on film, despite the subversion of Bergson's premise that the cinematograph can never capture or image time. Separated into clipped instances, film enacts a mechanical impersonation of time rather than flowing without cease, as Bergson believed duration must. Deleuze's cinema books rest on the opposite assertion: That cinema can and does image time, and indeed thought, in a direct and profound way. Deleuze describes moments when the routine progression of cinematic images is disrupted by a stop, a stutter or a slip. This interruption to our habitual experience of time offers an intense aesthetic experience.

Whitehead writes of habits of aesthetic appreciation, habits that must be practiced and developed, according to Gordon Bearn, through a new kind of education. With practice and instruction, Bearn writes that such experiences can bring about deep pleasure, "floating sensual in liquid corporeality". He argues that we must acquire the habit of experiencing the sensual dimensions of a moment, training ourselves in the effort that it takes to uncover and appreciate beauty. This paper, film and presentation of both will investigate the relation between these two routes to and modes of sensual, aesthetic experience.

### Room 2 – Art in the Time of Capital 3: Artists in Time

Leisure vs. Free(d) Time: Temporality in the Art of Pierre Huyghe

Rebecca Starr

In the 1990s, recent graduates from art schools across France began to challenge ideas surrounding artistic creation and its relationship to temporality. In 1995, Pierre Huyghe founded *The Association of Freed Time*, a society with the objectives of 'developing unproductive time, reflecting on free time and developing a society without work'. During the years that followed, Huyghe's society developed a number of projects that interrogated

temporality, thus questioning the capitalist conceptions of time and duration that govern our day-to-day lives. In response to capitalism's control over working hours, Huyghe's *Association of Freed Time* sought to develop the idea of free time as distinct from leisure. For Huyghe, free time is time which is not a product of capitalist working patterns, unlike leisure which, according to Herbert Marcuse, 'thrives in advanced industrial society, and is unfree to the extent to which it is administered by business and politics.' Using Huyghe's practice as a case study, this paper seeks to examine the ways in which art has been used to challenge the narratives surrounding leisure and free time, and how this can contribute towards a reconsideration of our relationship to productivity, labour and work.

### **Disorganise Time: A Manifesto for Artists and Machines**

Rowan Lear

This playful paper engages with the time of artists' work. It will examine recent critical arguments that contemporary artists are immaterial labourers *par excellence* (Gielen, 2010), that their work is no longer the making of art but the performance of being an artist (Virno, 2003), and the undeveloped proposal that artists might defuse capitalism by 'doing less work' (Kunst, 2015).

The paper will observe ways in which the contemporary artist's body has become machine-like in its gestures and relationship to time (structured, scheduled, project-oriented, repetitive, data-gathering, increased output). In this intensification of time associated with technological development, the body becomes depleted (Ahmed, 2014), with depletion forming a critical and inescapable experience of living within the so-called Capitalocene.

I propose an alternative vision, in which a machinic ecology (Bryant, 2014) of bodies and objects may be seen to share characteristics of depletion, refusal to work and changes in tempo. Inspired by ideas of xenofeminism, black quantum futurism and neuroplasticity, this manifesto does not embrace technological positivism nor invite a (privileged) rejection of technology. Instead, in the manner of a labour movement, I argue for a renewed kinship, in which artists seek affiliation with their machines, their media and their materials. I conclude that this creative alliance has potential to produce a radical disorganisation of time.

Developed through writing, thinking and meditation while on an 'artist retreat', Disorganise Time is a response to a capitalistic art market, collective exhaustion and a desire to find other ways of living and being an artist.

### **New forms of time management in the art world: Artists and property guardianship schemes in London**

Ana Vilenica

This paper focuses on imposing of the new time management schemes in the art world through property guardianship phenomenon, namely schemes run by specialist art institutions, which offer artists temporary accommodation and studio space outside the traditional residential rental market. With rents becoming increasingly unaffordable in London, artists are turning to guardianship schemes and committing their full time to

securing uninhabited buildings for private or public owner. The property guardian schemes could be seen as outpouring of work into life and time into the specific location. Artists are invited to signe precarious “zero-hours contract of housing” and take the obligation to performe policyng job with the touch of art-specific cultural capital believed to bring economic and social prosperity to the areas undergoing so called regeneration.

The developed approach is based on mixed-method network analyses. Interviews, public talks and other discussions are being used to collect data, analyse networks and describe relationships within them. The aim is to identify the structural antagonism in time managing art guardianship networks and describe them from the perspective of critical urban theory and theories of neoliberal urban governmentality from the state down to the personal level. The analyses will be directed to the processes of subjectivation associated with neoliberal time governmentalities, seen against the broader context of policing of property rights and precarisation.

## Room 3 – Nudge

### Reputation Management, Surveillance Capitalism and the Politics of Nudging

Emily Rosamond

In their introduction to *Nudge* (2008), Robert Thaler and Cass Sunstein outline how choice architecture can help decision-fatigued subjects make better decisions, according to their own criteria as to what a good decision might be. Yet they also acknowledge a fundamental problem that might arise as nudging becomes more ubiquitous: what measures would actually guarantee that choice architecture served the best interests of users or citizens, rather than those of advertisers, financiers or other privatized interests?

Arguably, this problem has only been exacerbated by what Shoshana Zuboff has recently termed surveillance capitalism: a new regime of accumulation according to which Silicon Valley giants compete for dominance in surveillance assets, and broadly reimagine behavioural patterns as sites of direct intervention for profit. Corporations such as Google build advertising models that blend the “disinterested” language of searchability (of information, for the public good) with advertising keyword auctions based on surveillance of online users. As Safiya Noble points out, such blurring between conceptions of the “public good” and profitability can have serious ramifications for subjects’ self-perception.

To develop an analysis of the politics of nudging within surveillance capitalism, this paper examines nudging toward reputation management on networking sites such as academia.edu and LinkedIn. These sites continually send automated notification emails, with prompts such as “Someone just searched you on Google,” to encourage users to rehabilitate themselves as managers of their online reputations, who continually check their profiles. Such habits increase platforms’ profitability, by bulking out data streams used to generate advertising revenue, and increasing sites’ potential to gain subscription revenue for premium services. Yet they also promote a networked subjectivity amenable to – or even dependent on – reputation management, and create a “virtuous feedback loop” according to which the well-being of one’s networked self, via well-managed online reputation, is inextricably linked to the well-being of the for-profit platform.

In online reputation management on surveillance capitalist platforms, the politics of nudging are deeply intertwined with the politics of online self-presentation. This makes it difficult to claim that surveillance-capitalist nudging reflects users' the best interests. Rather, it actively constructs reputation-addicted subjectivities that suit the economic needs of the platform.

### **Nudge Back: towards a taxonomy of scientific rationalities**

**Aaron M. Bornstein & Sara M. Constantino**

Broadly, and leaving aside for the moment varying degrees of coercion and transparency, "Nudge" can be understood as policy interventions that originate in behavioural economics and attempt to correct (what policymakers have identified as) deficiencies in human decision-making. The conversation around nudging tends to center on intent, extent and effect: towards what, by whom, and to what result are we nudged? But nudges do not just privilege a certain type of rationality, they also presume rationality as a normative object; an aspirational benchmark towards which one can and *should* strive — or be pushed.

This is profoundly distinct from rationality as a scientific object. In the life sciences, the project is not how to design a more rational system, but to uncover the rationality expressed in what already exists: the adaptations cohering inhabitant and environment. As environments change — inevitably more quickly than individual lifeforms — the optimality of an organism's behavior can become obscured, but the premise remains: No organism is irrational, even if recent changes in environment may make them appear so.

We discuss a taxonomy of scientific rationalities, including those that account for a mismatch between organism and environment. Rather than aiming to fit lifeforms to the built environment, these "evolutionarily local, ecologically optimal" rationalities invert the nudge premise and ask: where does the environment fail to live up to the rationality of the inhabitant? Considering rationality from this perspective entails an interrogation of the backdrop against which organisms operate -- our infrastructures, institutions, and ideologies -- providing a framework in which rationality is the premise rather than the goal.

## **Room 4 – Ethics and Politics of Ethnographic Practice 3**

**No Title**

**Diana Teggi**

This paper asks how *new materialist* onto-epistemologies (Braidotti, 2013) reshape our understanding of ethnographic writing, fieldwork and interviewing, well-attested methods in the social sciences. The feminist strand of *new materialism* this paper follows (Barad, 2007; Haraway, 2008; Braidotti, 2013) questions two common practices in ethnography: (1) the presentation of ethnographic insights as mirroring research participants' experiences, and (2) the erasure of researchers' subjectivity and positioning within the intersecting axes of difference and power that structure the social field (i.e. race, gender, ability, age, social class, sexuality, neurodiversity etc.) .



Positivist research paradigms, still dominating the social sciences, induce qualitative researchers to obliterate themselves from their research output, even if they are part of it. The concept of *intra-actions* (Barad, 2007) combined with Donna Haraway's *situated knowledges* (1988) provide the grounds to argue for the onto-epistemological, ethical and political validity of knowledges marked by strong positionality and co-produced through inevitably asymmetrical research rapports. This stance demands researchers to be self-reflexive and reflexive of systemic power differentials, and their impact on the research process. It also fosters the insurrection *subjugated knowledges* (Stryker, 2006; Foucault, 2010; Bauer, 2014).

I first elaborated this *new materialist* approach to ethnography in my M.A. Thesis, a case study of a nursing home for the aged in England. In this paper, I would like to focus on the research rapports I could not discuss in my thesis. These are those with a participant who addressed me sexually, and the reaction of my supervisor and gatekeeper when I reported this.

### **Embodying the State: A Carnal Sociology of the "Political Fetishism"**

Julie Patarin-Jossec

What does an ethnography of an international organization such as the United Nations (gathering 193 member-states) involve in the understanding of the State apparatus, while being a state representative oneself? How does this embodiment of the political delegation help to understand the State's coercive action through the regulation of symbolic power relations and its bureaucratic machinery? Besides the reflexive perspective of one's own experience of the political fetishism (i.e. studying the delegation phenomenon in the constitution of States' political power while being a delegate oneself), how could it be possible to dissect the system of power relations involved? And what are the specificities of ethnographing the State regarding "the positioning of structural, interactional, and dispositional property"?

Based on a fieldwork at the U.N. center of Vienna, this contribution aims to highlight such mechanisms, defending the work hypothesis that the critical theory of fields developed by Pierre Bourdieu and the carnal sociology of Loic Wacquant based on the concept of "habitus" maintain an analytical lack against which a materialist feminism is armed. Indeed, the latter appears to provide the means to use the historical materialism as a heuristic method to objectivise the State as the monopolistic apparatus of the legitimized physical and symbolic violence crafting the social space and social strategies, of which the ethnographer is a sensible incarnate and situated part.

### **Possibilities and Problematics of "Ethnographic Design"**

Grant Leuning

Critical Ethnographic Design presents fraught ethical, political and aesthetic dynamics. There are non- incidental connections of this strain of thinking to recent instrumentalization of "ethnography" as an analysis of communication apparatuses with the goal of making labor relations more efficient (Pearson 2015) which have inflected its current character. "Design"

here carries a triple meaning. It refers to the ethnographic analysis of graphic and industrial designers (Murphy & Marcus 2013, Murphy 2015), where the techniques of graphic designers are conceived of as a particularly productive site of inspiration. It refers again to the use of ethnographic analyses to design improvements to a culture in question, and again to the academic practice of designing experimental techniques which can be generalized to facilitate either fieldwork or the analysis of fieldnotes (exemplified by the UC Collaboratory for Ethnographic Design). This paper proposes that the formal identity between design and Marx's description of Capital as dead labor goes unexamined in the contemporary concept, where both are the condition of possibility for a future labor and a labor which is itself always-laboring-again. This paper will present an alternative practice from the Comité Magonista at the borderlands of Tijuana, BC and San Diego, CA, where an ethnos emerged from its own practical analysis, producing a way of making and making-ethnography with collectivity as effect rather than object of analysis. The Comité Magonista then forms the basis for reconceptualizing repetition, neither as mass production nor oriented toward circulatable techniques nor avant-gardist, but as a style of ethical action.

## Room 5 – Politics and the Theological 3

### Disabling the Fire Alarm: For a Benjaminian Chronopolitics of Self-determination and/in Contingency

Chrysi Papaioannou

'Before the spark reaches the dynamite, the lighted fuse must be cut.' Thanks to the influential exegesis of Marxist scholar Michael Löwy (*Fire Alarm*), this extract from Walter Benjamin's celebrated montage-work *One-way Street* has come to stand for a Benjaminian chronopolitics of *kairós*: a time to seize the moment, to attack the 'empty, homogeneous time' of historicism and capital-time, and to confront the immediate danger of fascism. While acknowledging the centrality of *kairós* in Benjamin's philosophical conception of history, in this paper I shift the parameters of the discussion and suggest a new means of conceptualising the relationship between *chronos* and *kairós* – and between historical continuity and rupture, and self-determination and contingency. To do so, I revisit Benjamin's historical-materialist propositions from 'On the Concept of History' and the complementing epistemological entries from the *Arcades Project*, bringing them into dialogue with essays that foreground quotidian forms of time, and which remain resolutely historical *because of* – not despite – their 'unexceptional' status. Such forms of time are articulated through childhood recollections; theologically-inflected images of divining and fortune-telling; or habitual repetitions of movement in the urban landscape. Or they emerge in thought-images such as the charged battery, the Kabbalistic notion of *tikkun*, the kaleidoscope-that-must-be-smashed. Through attending to the historicity of quotidian time, and its constitutive relationship to the exceptional time of *Jetztzeit*, this paper thus sketches a chronopolitics against romanticised conceptions of revolutionary rupture and against Benjamin's flirtation with Schmittian sovereignty, in a mode of being-in-history itself politically urgent for our own post-2016 predicament.

### Weakness and Religion: Ethico-Messianic Fragments

Michael Saunders

Political theology names a theory of decision and world. That is, to think the theologico-political is to think the imbrication of judgement and space. In our paper, however, we will work to unearth the fragments of an alternative trajectory of thought, of a "depropriating line."<sup>1</sup> Accordingly, we will schematically examine the ways in which a messianological account of weakness problematizes the interarticulation of decision and world. Firstly, we will trace the nexus between the mythic circularity of the law and the auto-positional structure of the world. Secondly, reading together Karl Barth's account of "not-doing," Dietrich Bonhoeffer's conceptualization of the weakness of God, Simone Weil's "decreation," Walter Benjamin's "weak messianic power," François Laruelle's theory of messianic "non-action," Giorgio Agamben's theory of "destituent potential," and Jean-Luc Marion's "unpower," we will draw out a thoroughgoing theory of weakness. This theory, we will argue, reveals a demythologizing and non-eschatological understanding of justice—a justice that interrupts the world-making imperatives of decision, of the theologico-political machine. Weakness depotentializes—de-poses—subject positions, undoes the coordinates of the world. Weakness is, then, an ethico-messianic or non-theological concept. Weakness names a "non-violent violence," an insurrection of the victim—a messianism without religion, without world, without *eschaton*.

### The Spectre of Lefebvre

Roberto Mozzachiodi

In *Spectres of Marx* Derrida belatedly gave expression to a political theology by way of a critique of the aporias of Marx's revolutionary prescriptions. What Derrida called "messianicity without messianism" which he distinguished from Walter Benjamin's "weak messianic power" was an attempt to reckon with the inheritance of Marx without recourse to a soft Hegelian telos. In the first chapter of *Spectres*, Derrida quotes from a Maurice Blanchot essay *The End of Philosophy* from 1959 to think a figure between philosophy and politics adequate to the complexity of the revolutionary vision. While not apparent in *Spectres*, the citation of Blanchot comes from a review essay of Henri Lefebvre's 1958 autocritique *La Somme et le reste* written shortly after his exclusion from the French Communist Party after 30 years of adherence.

This paper will probe the role of the spectre of Lefebvre in Derrida's political theology. It will take as its point of departure Blanchot's inquiry into Lefebvre's adherence to the party; namely his query into a radical position which exceeds the opposition of life under the terror of an actualised philosophy (Stalinism) and death under the illusion of life as a metaphysician (philosophy)? The paper will then read the theoretical trajectory of Lefebvre beyond the party, in his adoption of an ironic method, as a way of reframing Derrida's political theology around the notion of a militancy beyond militancy.

### Room 6 – Vernacular Aesthetics of the Global City 1

Dead things': a knowledge lit(t)erature

Marilou Polymeropoulou

Imagine you are walking down the street – any street – when you suddenly stumble upon an item; a piece of rubbish, as one would hastily call it; a dead thing. How did this end up here? What is its story of transformation from a purposeful object to litter? What if dead things could narrate their life story?

This presentation aims at discussing the knowledge we gain from rubbish found in the streets. It has a two-fold purpose: a) to introduce and analyse the conceptual context of the meaning of rubbish based on anthropological perceptions of garbage and dirt (Scanlan 2005, Douglas 1966) by examining case studies of rubbish in art (Hirst, Cragg, Goldschmied and Chiari), architecture (Koolhaas' junkspace), and politics (#trashselfie in Tunisia, refugee crisis in Greece) and b) to offer critical suggestions of lit(t)erature based on imagined life stories of things that have been abandoned, lost, left behind, and forgotten in the streets. These stories are communicated via my Instagram account, \_deadthings.

In my talk I will discuss the changing materiality and power of dead things that occupy urban and rural settings and become agents of resistance to us while also being a fundamental characteristic material of the Anthropocene.

### **Rise of the Aspirational: A Hoarding Novella.**

**Alberto Duman**

In 2013 I published THIS book called PEOPLE LIKE US, proposing of an alternative form of street photography, accumulated over the previous two years. I called the cast of characters in People Like Us 'ghosts in reverse'. They appeared to me as virtual urban citizens colonizing the future in advance of our presence and therefore entering in some kind of messianic dialogue with the present time and those encountering them as passers-by in the now.

In 2015 in Cambridge this idea took a different turn; rather than simply documenting the 'ghosts', I started thinking of 'activating' them. Here we intervened on some hoardings and their specific pictorial layout, giving the gift of speech to these ghost citizens by inserting custom designed, adhesive speech bubbles into their world, scripting their parts as lines of a larger discourse, written collectively as the process of them becoming us unfolds. It's essentially a détournement of a hoarding into a graphic novel!

These 'mediums' become ventriloquists for a narrative of repressed vitality, then people like us, wanting to be like us, but having their own right to stay infringed by those buying the places they are only there to represent. The ghosts of our aspirational characters become dispossessed, evicted, displaced by our aspirations. But eventually their social consciousness grows, and their thwarted aspirations turn into an awareness of the two-dimensionality of their role, then further into a resistance movement: The Rise of the Aspirational.

I have just proposed to turn this into an intervention/event for the Antiuniversity 2017 in June, just before the LCCT. As I will have documentation of it by then, my proposition is to come and discuss the project as part of the 'Vernacular Aesthetics of the Global City' session.

### **Mapping vernacular geographies of the street in super-diverse Finsbury Park**

**Katherine Stansfeld**

The complex, unpredictable and mobile nature of contemporary urban diversity has been recognized in recent research through the notion of 'super-diversity' (Vertovec, 2007). Yet researchers of super-diversity face challenges in investigating the ordinary and ambivalent ways we live together with difference through traditional social scientific methods. While visual, experimental and artistic methodologies provide ways to explore the fleeting, fragmentary and lived forms of urban life, there remains a burgeoning demand for these methodologies to address questions of migration and integration in global cities.

This research attempts to encounter the 'situated multiplicity' (Amin, 2008) of the street and neighbourhood through exploring the 'vernacular geographies' that characterize the process of living in a super-diverse city. Using visual practice as method of urban ethnography the research investigates a multiplicity of meaning of place. Through experimental mapping, community-based research, video and photography, the research constructs affective urban multicultural (Swanton, 2010) in Finsbury Park, a neighbourhood in north-east London.

This paper particularly examines a research process of mapping vernacular names embedded within the street. Using photography, the maps juxtapose local vernacular namings with diverse regional and international namings they are located alongside to investigate to the urban aesthetics of global interconnections. The research argues mapping can express the post-representational landscape of translocal networks that are manifested in the materiality of the street. In attempting to create dialogues around the complex geographic relationships that exist at the neighbourhood level, the research questions whether a new cultural cartography is possible, one that is fluid and dynamic, a shifting platform to express super-diversity.

**13:30 – 14:30 – Lunch**

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**14:30 – 16:00 - Parallel Sessions 3**

**Room 1 – Politics of Poverty 2**

**Poverty and the Humanities**

**Aaron Santesso**

What is the relationship between poverty and artistic production? A tradition dating back to the late seventeenth century imagines poverty as a fertile condition for literary inspiration: to be poor, the argument goes, is to be separated from material distractions, leaving the mind free to focus on higher literary subjects. The traditional vision of the starving artist writing great works in his or her garret has gained new relevance in Western democracies today, as

the arts agencies set up in the post war period are gradually defunded. When the Arts Councils in Britain have their budgets slashed, or when Donald Trump proposes eliminating the NEH or NEA altogether, the justification is only partly economic; just as often, conservative critics justify cuts on aesthetic grounds, claiming that removing funding for the arts will actually improve the quality of the work artists produce. Financial stability, as several conservative scholars have argued, leads either to elitist and disconnected works – or, more commonly, simply to mediocrity. The traditional conservative position, then, is that there exists an inverse relationship between poverty of means and poverty of thought – that is, poverty of means leads to a richness of thought and creativity – and that poverty in the arts therefore has a positive value.

But what about progressive critics? In this paper I would investigate a particular leftist hesitation to challenge the notion that poverty breeds creativity, that poverty is a kind of artistic liberation from a capitalist fog. The impoverished artist, in this view, is capable of a kind of insight and prophetic vision which bourgeois society normally seals off. More to the point: the impoverished author can provide an “authentic” view of poverty which ultimately increases social empathy amongst the middle classes for the impoverished citizen. I would ultimately engage with Richard Rorty’s late work on leftism, liberalism, and the value of the humanities (and literature in particular), in which he skirts with this paradox – that the artist should remain poor, in order more effectively to convey the horrors of poverty.

**Exploring ‘career’ via Virilio’s paradigm of speed – dromology; a means of exposing the politics and economy of speed and its relation to precarity**

**Ricky Gee**

This theoretical paper is a means of exploring political and sociological dimensions of career via French philosopher Paul Virilio’s paradigm of ‘speed’. It is argued that such an analysis reveals how social positionality correlates with the distribution of ‘fear’, as well as resources to cope with ‘speed of change’. Utilising illustrations from across various literature the article argues that the contemporary theoretical discourse of career has provoked the imperative of agility, which promotes precarity. The article concludes by asserting that the embracement of ‘speed’ and agility has resulted in a propaganda of progress, where various groups, those closer to the primary mode of production, benefit over others, those at the margins of the labour market, as well highlighting the tyranny of speed experienced by many within and outside of the labour market. It is argued that such a paradigm provides insightful readings of the labour market to inform the literature.

**Domesticating Social Rights: The Fiscal Compact in Colombia**

**Johanna Nieto Cortes**

The paper is concerned with how austerity reforms are instrumental in a governmental project aimed at governing through precarity and inequality (Lorey, 2015: 1; Lazzarato, 2009). By means of welfare cuts, lower wages and labour precarisation, austerity displaces the burden of neoliberal globalisation downwards. Hence, while inequality is exacerbated, precarity becomes the new normal. In a world of scarcity and fear, sacrificial citizens willing to internalise the cost of neoliberal reforms are fabricated easily.

In particular, I argue that the introduction of austerity rules into the constitution of Colombia has been a successful technique through which contestation to neoliberal precarisation by means of rights litigation has been pursued. Aside from promising a welfare state, the Constitution of Colombia recognises a large number of social rights. Easy access to courts, in particular for the poor, combined with a progressive Constitutional Court, have resulted in the unprecedented judicial enforcement of these rights. They have become a crucial tool against neoliberalism. In reaction, the constitutional amendment seeks to discipline rights litigation in two ways. Firstly, social rights are rewritten from inside. While austerity is turned into a condition of possibility rights, citizens are reconfigured as sacrificial individuals rather than right-holders. Secondly, courts are compelled to be aware of the fiscal impact of their decisions. By reworking rights and taming the judicial enforcement of social rights, the new austerity rules have been instrumental in disciplining opposition to neoliberal precarisation.

## Room 2 – Economies of Cultural Knowledge 3: Concepts and Conflicts

### Not Making it Explicit: Defending the Ineffable in Music Business Talk

Stan Erraught

The notion of ‘tacit knowledge’, often presented in opposition to ‘explicit (or public) knowledge’ is a familiar one in the literature (see for example, Florida, 2002; O’Connor, 2004, and many more) on knowledge creation and transfer within the creative industries, but usually without acknowledging the source of the term within the sociology of knowledge more generally. Michael Polanyi, (1958, 1962) is the source, and in this paper, I first wish to return to his original formulation in order to interrogate the uses to which the notion is put, both by practitioners and theorists.

However, while I am interested in correcting the somewhat loose constellation of meaning around the notion in the management literature, I am perhaps more concerned with examining the way such knowledge is marshalled in defence of traditional modes of doing things within the music industry and against ‘the academic’ – and the latter, in turn, (mis-) understands itself as a source of explicit knowledge while just as much in thrall to modes of tacit knowledge, albeit often disavowed.

The situation within music is further complicated by the complementary and/ or conflicting discourses of expertise around music itself and around fandom, which in turn marshal quite specialised arguments defending the value of such knowledges. Using examples from various registers, I attempt to build a picture of what music business professionals understand as comprising the tacit knowledge that is not substitutable by formal, educational practice.

### Aesthetics and the Figure of the Philistine

Paul Ingram

This paper focuses on the figure of the philistine, understood as a discursive construct and an empirical entity, in the work of Theodor Adorno (“*Philister*”, “*Banause*”, “*Speißbürger/Speißer*”). The starting point is his insight that, within the discourse of art and aesthetics, the philistine functions as the constitutive other of art, or as the personification of

everything that the (bourgeois) aesthetic subject is not. He deploys the philistine to secure the borders of his own conception of aesthetic value, while recognizing the complicity of the term(s) with the exclusion of the masses from this form of cultural knowledge. His model of advanced art is delimited by the extremes of “the philistinism of art with a cause” and “the philistinism of art for enjoyment”. The philistinism of art with a cause, represented by committed art, reduces the aesthetic to the social, whereas for him the social import of the work consists in its aesthetic autonomy. Conversely, the philistinism of art for enjoyment, represented by *l’art pour l’art*, excludes the social from the aesthetic, whereas he holds that aesthetic autonomy is itself a social fact. The philistine thus acts as a rhetorical container for contradiction, embodying irreconcilable aspects of a truth that he believes can only be expressed negatively under capitalism. Adorno’s philistine is further defined in relation to its counterpart the connoisseur, with the interplay between these figures delineating his preferred approach to aesthetics, in which an affinity for art and alienness to it are combined dialectically.

### **What Happens When all Knowledge is ‘Minoritarian’?**

**David Chandler**

This paper explores the (seemingly) unstoppable trend towards the ‘minoritarianisation’ of knowledge. We know from our Deleuze and Guattari that ‘royal science’ or ‘state science’ sought to fix and abstract knowledge into a rational or universal order, whereas ‘nomad science’ or minoritarian ways of knowing seek to free thinking, making it more problem-focused, fluid, contextual, experimental and problem-focused (TP: 422). Minoritarian knowledge – analysed here using the examples of i) differential forms of non-linear mapping, ii) analogical forms of sensing and iii) experimental or playful forms of recombination and hacking – were marginalised or understood as pre-modern or as ‘cultural’ knowledge. D&G further note (TP: 433-4) that royal science is a legal model, reterritorialising knowledge and reproducing the knowing subject from a fixed, external, point of view, while minoritarian knowing ‘follows’ in search of singularities making knowing ‘coextensive with reality itself’ thereby blurring the separation of subject and object of knowledge (TP: 435). This paper suggests that minoritarian ways of knowing are increasingly dominant today, especially in high tech modalities of GIS mapping, Big Data, the Internet of Things, Public Service Jams and Hackathons etc and that this is reflected in contemporary theory, from actor-network approaches to speculative realism and OOO.

### **Room 3 – A Political Feeling 4**

**The culture of open source-self: surveillance, resistance and interactive collections in the city**  
**Giovanna Casimiro**

This paper debates the collective collections of images and experiences through the city as interface, raising the concept of open source heritage based in initiatives which review the city as interface of real connections and interests of citizens, as opposed to services like Google Local Guides, which unconsciously build wishes implanted in collective level through the imminent production of images in the urban places. Then, the discussion about surveillance and resistance come to the surface as fundamental to understand what would be



this future heritage of our own lives, and that is why I call it open source-self. The surveillance need to be discussed front of so many services to control our steps, routes, behavior and potential choices, because the city needs to be the interface of cultural and free expression, and not an interface to map potential consumers and their favorite products.

If we share and co-create all content together, is possible to curate what will keep in the future? How much our environment is changed by this kind of new practice to open ideas and collective actions? Through this path, the new heritage conditions are created based in a new image, part of many lives, which belong to everyone and to anyone at the same time. Maybe the next generations won't understand private and closed collections of images, especially front of the shared data culture, but we need to built the critic sense about why create and what to do with this infinite content.

### **Abolishing Genre/Apprehending the Contemporary: Fantastic Literature and Black Lives Matter**

**Joshua Adam Anderson**

In the summer of 2015, author Usman Malik made the claim that publishing more science fiction would fix many of the problems of his native Pakistan. Yet while his claim is that science fiction would be good for Pakistan, what his argument amounts to is that it is good for capital.

To the end of articulating the real political potential of science fiction, this paper engages in a Barthian critique of the modes by which the "science" in science fiction is animated by ideology, and focuses on the significance of the Malik's articulation of science fiction's genre position- and the contradictions that are laid bare in his attempt. In doing so it lays the groundwork for the development of a reading technique through which genre might be called into question, critiqued, and ultimately dismantled.

It is the central claim of this paper that genre functions to obfuscate our apprehension of the political significance of the contemporary, and that science fiction contains not only the potential to abolish genre itself, but to rearticulate possibilities of apprehending the political and aesthetic contemporary landscape.

To do this, I take up Acoma Puebloan author Simon Ortiz's 1999 short story "Men on the Moon" in order to illustrate the insufficiencies of genre epistemology, and transfer the form of these misapprehensions onto the contemporary political landscape, in order to apprehend and articulate the significance of the polemical discourse of "All Lives Matter" versus "Black Lives Matter," insofar as it symptomatizes our inability to apprehend the contemporary.

### **Room 4 – Radical Hospitality 5: Architecture, community, intervention, action I**

#### **Call to Action – On How the Political Potential of Architecture can Give Power to a Marginalized Community**

**Rosa Rogina**

The presentation would be a reflection following a project I have recently developed under the topic of 'Architecture and Activism', where I attempted to employ architectural theory and practice as means of engaging with global matters of concern. My work around the island of Diego Garcia will be presented as a centre of this investigation because of its contemporary relevance and turbulent past that has been the subject of continuous political controversy over the past 50 years. For this 27 km<sup>2</sup> of coral and sand to operate as the biggest US military base outside the United States, in the 1960s, the UK Government had to secretly expel the whole Chagossian population; committing a crime that falls within the remit of the International Criminal Court as 'a crime against humanity'. 40 years after their forced displacement, the majority of the 5,000 exiled Chagossians are still actively campaigning for their right to return. My work investigates how an architectural intervention could result in a shift in the balance of power that has crystalized in this remote territory and provide support for the resettlement of the exiled community of native inhabitants. By employing a series of live actions – including the organization of public forums, debates and community-led design, it became part of the Chagossians' on-going activist campaign to return to the island. It is precisely the agency of activism that expands architecture beyond design; one that deploys strategies, fosters public debates, empowers and mobilizes people and, finally, negotiates change.

On this occasion I would like to argue that unlike other forms of activism, architecture operates at a much slower and lasting pace. With the ability to directly impact the way we consume our cities, an architect has the ability to articulate an activist idea into a material and political reality.

### **Architect as Host: Towards a self governed multicultural neighbourhood**

**Torange Khonsari**

This paper explores the role of an architect or city maker as host, and how that lead to methods, for a self governed neighbourhood, using a case study 'Roman Road public living room". It takes on Derrida's theories of conditional and absolute hospitality to describe settings in the city where guest - host relations play out.

The practice of hospitality in creating a self governed neighbourhoods has 2 major phases: Phase 1. A moment where two strangers meet, one being the architect/city maker. This encounter is informal, casual and non committal. This phase needs hospitality to become transformative. Phase 2. is post transformation and becomes a way to maintain and consolidate relationships and gain trust, it is here that common goals and interests are explored. Hospitality articulates a network of social familiarity who one hopes lead to common goal towards self governance. Within this commonality there would be many disagreements and hostilities. The practice of hospitality as Selwyn says "reveals a continuity, for hospitality and hostility have in common the fact that both are expressions of the existence, rather than the negation, of a relationship." As Selwyn concludes there is a danger in the possibility that the promises of relationships will simply not be taken up and strangers remain strangers and their transformative nature will not take root.

"Hospitality is the means of forming or consolidating relationships with strangers. In this light it appears as one of the means by which societies change, grow, renew and reproduce themselves" Tom Selwyn

### **Artistic Strategies for Influencing International Norm Development on Disaster Displacement**

Hannah Entwisle Chapuisat

Between 2008 and 2015, 21.5 million people were newly displaced on average each year by weather-related natural hazards, with climate change predicted to increase the frequency and intensity of these hazards. Norms related to people forced to flee from the impacts of natural hazards and climate change (disaster displacement) are evolving through a complex set of international and regional processes to improve the level of protection and assistance provided to disaster displaced persons (Platform on Disaster Displacement). Key concerns underlying these processes include considerations of who is 'deserving' of protection and assistance ('hospitality'), what are their specific needs, and who should meet those needs (provide 'hospitality').

Although hundreds of artists engage climate change and displacement themes in their work, both inside and outside art institutions (ArtCOP21), it is not clear how and to what extent these diverse approaches help answer these questions and contribute to efforts to improve protection for disaster displaced persons.

My ongoing research begins with international relations' constructivist theory (Finnemore and Sikkink) to explore how contemporary artists' can strengthen their influence in the development of norms on disaster displacement. The presentation examines two case studies of artistic engagement on disaster displacement (*Re-Locate Kivalina* and *Displacement-Uncertain Journeys*) to share initial reflections on the potential impact of artistic contributions to normative development by highlighting art's capacity to integrate emotion and affect-related issues underlying policy debates on displacement, and art's ability to "translate" complex, interdisciplinary ideas for wider audiences.

## **Room 5 – Desire and the Political 3**

### **The Potentiality of the Letter: On the Question of the Place of *Lalangue* in the Political**

Jennifer Yusin

What is the place of *lalangue* in the political? Out of what knowledge does one make the law? These questions knot together Lacan's play of letters in the case of the Borromean knot and Agamben's idea that *homo sacer* consists in being the originary form of the inclusion of bare life in the juridical order, which is taken as the expression of a set of topological relations implicit within the structure of sovereignty. Using as support Lacan's typological hypotheses, namely that of the *sinthome*, I will show how this knot concerns the potentiality of the structure of *jouissance* to break from prior hegemonic knowledges about the ethico-political subject. In the place of *lalangue* in the political, the *sinthome* realizes an inherent potentiality in the structure of the subject that consists in the making of a new body marked by and which

functions with privation. This simultaneous making of and functioning with privation effectively frees the subject from being the semblance of what since antiquity has been called political life.

By using what is supported in language—namely the *parlêtre*—this paper goes beyond the traditional thought of the ethico-political subject as grounded in the presuppositional structure of language and in the symbolic order as the power that gives a proper accounting of human life in its different milieus. At stake in the potentiality of the letter is nothing short of the production of a novel, logical schema—of a knowing of the subject which cannot be reconciled into the accomplishment of a history.

### **Pencil Strokes: The subject of capitalism in the artworks of Ivan Trueta**

Rita Canto

In order to think about the Subject of capitalism is necessary to think about its pain, about its acts, and specially about its *acting outs*. Although to think this Subject and its discontent we must insist once and again that the deepness is –in fact– at the ground level. As it happens in the workplace of the artist Ivan Trueta (México City, 1977) where few months ago I observed a series of disturbing scenes entitled: «*Hágalo usted mismo*».

This series is composed by meticulous drawings that lead to the extreme the perfect and implacable pencil stroke, which with certain dose of angst, of the feeling that according to Jacques Lacan never cheats, recreates scenes portraying a Subject debating himself in the role of the victim, the role of the executioner, and the role of the spectator. Three and one actor that confuses himself in a sequence that step-by-step instructs about how to perform *acting outs* or, what is the same, how to perform acts of madness.

This particular way to portray the madness talks about one Subject and its time, our time, and its peculiar way to producing subjectivities. Victim, executioner and spectator constitute three positions that in no way differ one from the other. This is the same subjective position whose characteristic mark is the production of an univocal meaning that does not allow perform the most singular act of creation characterized by the Subject's acting out. Instead this univocal meaning goes to promote a series of paradoxical acts in the margins of the dialectic movement, without any purpose at all more than an absolutely radical end.

Radical as Trueta's work that show us one way to produce a hole in the unconscious. A desiring hole in the logic of the «capitalist discourse» (Cf. J. Lacan: 1974), that puts in question the irreversibility of an on-going cultural process that validates a violent destruction procedure in the origin of the dialectical movement, i.e., in the heart of the movement, unconscious at its beginning, that gives birth to the Subject's cultural struggle for the recognition.

### **For a Materialist Theory of Desire: The speaking human and the Biological insufficiency**

Yuri Di Liberto

Language is central in psychoanalysis as it is considered the main vector for the human subject to become a *desiring* subject. However, problems arise today that involve the specificity of language and its relationship to the constitution of the human subject. In particular, we will underline the fact that there's a deep conflict between, on the one hand, how Lacan considered language and how a specific "communication-centered" or "syntax-centered" theoretic discourse on language is in conflict with it. Lacan himself has named his «theory of language» as a special kind of *anti-linguistics*, as he named it «*linguisterie*» and notably argued that his own theory of language was indeed «marxist». Since singular acts of *language* are always bodily and material entities, we will argue that - *contra* Chomsky - there's a specificity regarding the types of enunciation for the speaking human. In their remarks on language, Deleuze and Guattari, argued that enunciation is always based on imperatives and performances and neither in communication nor in a supposedly *well-executed* biological capacity a-là Chomsky. Lecercle, in his critique of methodological individualism as it is found in contemporary language studies has shown some analogous results. The point of our paper will be to make, as a starting point, a critique of reductionist stances (*qua* biological or communicational) in language. Then, these very critical remarks will become our main tools to argue, with Lacan, that the categories of *parlêtre*, enunciation/enunciate, etc. are to overcome the risks of a liberal naturalistic backlash that reduces/forcludes subjects to mere *needing animals*.

## Room 6 – Vernacular Aesthetics of the Global City

Panel Discussion

Chaired by Ali Elisa

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16:00 – 16:30 Break

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16:30 – 18:00 Parallel Session 4

## Room 1 – Politics of Poverty 3

Finance's urban dimensions and the politics of poverty in the Business Improvement District  
Harley Ronan

In this paper I examine the urban dynamics of contemporary financialised capitalism. Specifically, I analyse how the financialisation of the global economy has intersected with the production of the city, and I suggest that urban life now constitutes a strategic domain of value extraction for financial capitalism. But how does finance colonise the city? How does it

shape the city? And what is finance's vision of the city? In this paper I interpret the machinations of finance as a verb or a process, and seek to highlight the constructed devices and technologies of power which provide financial actors with access to the city. Drawing on comparative research I undertook in London and Hamburg, I examine the work of one such device and how it enables finance to construct an urban landscape of glass, steel and consumption: the Business Improvement District ('BID'). I compare how the BID device seeks to produce a meticulously governed city of consumption, and how urban poverty has no place in the urban vision of finance and its devices. I examine how BIDs in these so called 'global cities' articulate narratives of poverty which render individuals and activities that are deemed not conducive to consumption or property values as surplus or problematic; and I examine how this politics of poverty feeds the BIDs interventions in urban life through a variety of technologies of control and exclusion. I conclude by examining the implications of this on the nature of the contemporary city, and the trajectories of financialised urbanism.

**The tent, the blight & the swell: Injunctions, Judicial Narratives and the New Urban Governance of Encampments**

**Sylvia McKelvie**

This paper explores urban deterioration as a socio-legal concern, problematizing the re-constitution of acceptable use/activity in judicial narratives and the affirmation of municipal planning departments as engineers of public good. The Hoovervilles that grew during the Great Depression led to a pathologization of poverty by city elites. In the wake of this history, comes the re-emergence of tent cities in North America. By effect, municipal law intercepts with encampments in various ways, managing marginality with legal and spatial technologies. The language of use and activity prevalent in by-law legislation provides the means to contain populations; on the other hand, this language also functions to dispossess campers. For 'illegal' camps, emergency court orders (injunctions) are being used in greater frequency. Injunctive power calls upon the court to decide whether the city should have the ability to intervene (on the onus of health and safety); spatially, the conditions of the site (seemingly extending from the 'tent') make up the materiality to be judged. Drawing on poetics, archival, and design methodologies, I investigate the legal geography of the 58 West Hastings encampment in Vancouver, Canada. As a case study, this site reveals the naturalization of expulsion and dwelling under capitalism, wherein the dismantling of a tent reveals new techniques for the maintenance of urban belonging. Through the suspension of order - of the deregulation of housing by municipalities and alleviation of restrictions on capital - emerges a legalism that cannot think through the rights of the person but rather the tent, the blight and the swell.

**Room 2 – Constructing Cultures of Collective Freedom 3**

**#Accelerate or #Resilience? Navigating Towards Collective Freedom in an Age of Converging Crises**

**Mike Albert**

Srnicek and Williams's left accelerationism has made a crucial intervention in contemporary leftist debates by emphasizing the technological and infrastructural conditions of freedom

and the need to engage in a multi-scalar praxis of sociotechnical design and repurposing to build a scalable counter-hegemonic movement. However, there remain tensions between the techno-utopian aspirations of left accelerationism and its (neo)-rationalist basis, given the questionable viability of an automated post-work future in an age of accelerating climate change and peak oil. While Srnicek and Williams are critical of “localist” movements for failing to grapple with global complexity and struggle to shift these parameters, localist movements like Transition Towns arguably have more rigorously thought through the constraints and possibilities for freedom and sociotechnical organization in the face of the converging crises of the global economy, climate, food, and energy. Srnicek and Williams may be rightly skeptical of the populist potential of movements emphasizing degrowth and resilience, though the question is whether an agenda aiming to repurpose global logistical infrastructures is a viable or desirable strategy, given the energy demands and systemic risks it would entail. However, rather than simply endorsing localism, I will argue that a deeper engagement between left accelerationism and locally-focused transition movements is needed to move beyond the simplistic dualisms that often structure the latter (e.g. local/global, natural/artificial) while also subjecting left accelerationism to a more rigorous interrogation of its material-energetic viability, which is needed to give us better purchase on the actual possibility space of crisis and sociotechnical transformation in the coming decades.

#### **What was once proven can now only be imagined**

**Luke Pendrell**

In this paper I will argue that the Art School, in its various incarnations throughout the 19th and 20th centuries, was, not just a site of personal transformation but of radical societal change. Offering crucibles of experimentation and radical visions of what the world could be, and might be constructed, in spaces in which it was possible to “desire, conceive, and create the new structure of the future”[1]

Such places if not already gone are under pressure. Out of step with a culture in which as Wendy Brown notes “social equality, liberty, and worldly development of mind and character are outmoded and have been displaced by another set of metrics: income streams, profitability, technological innovation.” [2]

An education culture of league tables, excellence frameworks of personal entrepreneurial ‘success’ and ‘student satisfaction’ In this paralysis of the cultural imaginary it has been recently argued that, “the future has been cancelled.”[3]

Can a reconfigured “Art school” side step nostalgia and be utilised in the conception of radical new structures? By taking Ranciere’s conception of a “critical art” to “produce a new perception of the world, and therefore to create a commitment to its transformation.” How can we re-engineer the future in the neoliberal value system? The solution seems obvious: In order to reengineer the future we must first reimagine it.

#### **Pragmatism & Autonomy**

**Tom Trevatt**

In art theoretical discourse certain features of Adornian autonomy have been both taken for granted and (often unfaithfully) transmuted into a colloquial understanding of autonomy as freedom from constraints. This is echoed in both the art historical and art practical (practice of making art) tendency to, on the one hand, see the erasure, or dissolution, of boundaries and borders as the political move par excellence, and, on the other, regard autonomous action as a process of self-removal or escape. This paper will examine the axiomatic similarities between this logic and that of late capitalism, asserting that a logic that bases its politics on the unit of the individual without recourse to the continuum (as taken from the work of CS Peirce), is both deeply conservative and inadequate for the task at hand. We then develop a rethinking of autonomy along two registers – one, through a reading of Cornelius Castoriadis and two, through CS Peirce's pragmatism.

## Room 3 – The Good is Perfected by Care 2

### Straight love and gendered care practices

Alva Edith Gotby

This paper explores how notions of love, sexuality, and sexual difference are connected to care practices in capitalist societies. Starting from the writings of the Wages for Housework theorists, I will consider the contradictory nature of reproductive labour in a system built on a gendered division of labour. In capitalism, the "economic sphere" has been separated from reproduction. This is connected to an increasing emphasis on love in kinship structures. Love becomes a conduit for care, and care is thus privatised and reserved for the people in one's immediate family. Simultaneously, femininity came to appear as the absolute opposite of masculinity. I will explore a queered social reproduction theory, and argue that care has been tied to heterosexual romantic practices, which depend on the notion of sexual difference. This notion was both a result and a precondition of the gendered division labour, consisting of gendered practices of care in heterosexual family arrangements.

In this paper, I will argue that we must think care and love/sexuality together. This allows us to identify heterosexism in practices of care, but also the potentials of queering care. Opening the sexual potential of other types of care (notably between women), could be a step towards undoing heterosexuality as a privileged care relationship, and opening the possibility of more reciprocal care. However, I will also consider what it would mean to separate care from love and sexuality, and move towards less privatised reproductive practices.

### Caring for One's Self, Collectively: Self and Community Care in Context

Lynx Sainte-Marie

In the epilogue of her infamous *Burst of Light: Essays*, Lorde (1989) describes the act of caring for one's self as self-preservation, not as an act of self-indulgence. Self-care has since been politicized and reclaimed in justice movements as a strategy of resistance against systems of oppression that depict the bodies and lives of Black, Indigenous, People of Colour (BIPOC) as disposable. Self-care on its own has radical implications and though it plays an integral part in supporting the healing and well-being of communities at the intersection, individualized ideologies of care have the potential to feed into white colonial narratives. This



presentation will explore theories and frameworks supporting liberatory care practices and how communities on the margins are incorporating community care strategies into their self-care regimens.

### **Material Affection**

**Murray Robertson**

## **Room 4 – Radical Hospitality 6: Architecture, community, intervention, action II**

### **Domicilio Rodogallo**

**Francesco Quarta**

Domicilio Rodogallo is a cyclically established nomad camp, that was set up for the first time during 2014 in the locality of "Parco della Montagna Spaccata - Rupi di San Mauro" Gallipolo (Le), a large natural area of Salento included in the territorial landscape plan of Apulia region as a site of common interest (SIC). Every year artists, philosophers, architects and educators are invited to inhabit the camp and focus their researches upon hospitality. Domicilio Rodogallo is composed by four movable caravans placed on the top of a rocky cliff above the Gallipoli bay. The caravans spread around a common spatial center: a "trullo". This configuration creates a shared space open to anyone who would like to stop by. The "trullo" is the fulcrum around which guests and wayfarers dwell throughout the summer.

Domicilio Rodogallo is a research space to unlearn and reflect upon behaviours, relations and thoughts internalised by contemporary life. Domicilio Rodogallo functions as a marginal and precarious refuge, where to experiment a time and space to come. Due to the very nature of the space, wayfarers are always welcome to enter the refuge, which is ideally conceived as common free ground. In the first three years of activity national and international collaborations were built: ENSA La Villette Paris, "noworking" Rome, Free Home University Lecce, University of Salento Lecce, Free Home University Lecce. All these relations are meant to incentivate and stimulate research activities that would support the project. The project has autonomy financed by a private founder. No public money is involved.

### **Can contemporary art become a space of radical hospitality? The Zentrum für Politische Schönheit and its aggressive humanism**

**Ewelina Chwiejda**

The Zentrum für Politische Schönheit (Center for Political Beauty) is currently one of the most interesting art collectives in Europe that constantly tries to push forward the debate about the European immigration crisis and the situation of contemporary refugees in the world. To attain this goal, German artists are using very unusual methods that mix human rights activism, radical artistic actions, performance and spatial interventions. The aim of this paper is to closely examine their activity at the border of art and politics and the socio-political potential of "aggressive humanism", the term that they coined in order to explain the radicalism of their actions. From the falsification, in the name of the German Federal Ministry

for Family Affairs, of the invitation for 55,000 Syrian orphans to settle in Germany (*The Federal Emergency Programme*) to the public burial of dead refugees (*The Dead are Coming*) and the searching for refugees willing to be eaten by lions in the center of Berlin “for the successful defense policy of the government” (*Eating Refugees*), ZPS continues to shock the public. Is “aggressive humanism” simply an abject provocation or can it be seen as an artistic response to Derrida’s concept of radical hospitality? In this paper I will discuss the possible readings of ZPS’s actions in light of Derrida’s theory with a particular focus on its actual political effectiveness.

### **The Displaced and Privilege: Hospitality and art in times of hostile politics**

**Elena Marchevska**

This paper will elaborate on my artistic residency on the topic of ‘The Displaced and Privilege’, that was funded and hosted by Live Art Development Agency, London, UK. When I was developing the concept for my residency with LADA, my thoughts were constantly with the people in flux, those who were crossing or waiting at borders for days, sometimes months. Vivid memories of my childhood in war-torn Yugoslavia emerged. More than 20 years has passed, but my body clearly remembers the fear, and at the same time the braveness, the openness to share, to give, to be there for one another. Many people opened their homes to refugees and families displaced due to war, despite being impoverished and affected by the war themselves.

It is important to discuss displacement along hospitality. Derrida introduces hospitality as a radical concept that offers alternative ways to treat others. His central argument is based on the ‘aporia of hospitality’, which, according to Derrida, has two main elements: one of owning and being empowered by that ownership, and the second of giving ownership away and being vulnerable. When planning my residency, I spent a long time considering how to explore the concept of hospitality alongside research on the displaced. How to share the time, experience and knowledge with others and open up a nourishing, welcoming space? I decided that I need to invite other artists to work with me on discussing these issues and spent a long time considering projects that could be open enough to these topics. In this paper I will reflect on this residency and present the outcomes.

## **Room 5 – Politics and the Theological 4**

### **Muslim writing and postsecular politics**

**Esra Mirze Santesso**

The gulf between theology and politics has never been well-defined in Islam, just as the divide between the secular and non-secular has never been self-evident in the Qur’an—many revelations were “fundamentally legalistic” and clearly paved the way towards developing sharia law. Therefore, the Islamization of civic life in many Muslim states (what is commonly referred to as Islamopolitics) has presented real and significant problems for emerging democracies in Muslim-majority states. In this paper, I will investigate how two literary figures, Kamila Shamsie and Mohammed Hanif, engage with the challenges of politics and the

theological, employing a retrospective gaze in order to discuss specific challenges Pakistan faced under Zia Ul-Haq's presidency between 1977 and 1988, during which a series of laws (the Hudood Ordinances) sanctioned abuses on religious minorities and the secular elite. The two novels, namely Shamsie's *Broken Verses* (2005) and Hanif's *A Case of Exploding Mangoes* (2009), scrutinize the project of state-sponsored Islamization and its political and social consequences for the nation-building project. Their perspectives prompt interesting questions about faith-based identity politics, governance, and sovereignty. My discussion of these texts will suggest that a postsecular understanding of Muslim ethics, used as a way to regulate civic life in democracies, further complicates the tension between theology and politics. Perhaps more troubling, in this top-down version of Islamization, is the way collective identity is privileged over individual agency, and conformity over critical thinking.

**'[T]he word was made flesh, and dwelt amongst us...' – Temporality, Democracy, and Law**

**Paddy McDaid**

Alain Supiot asserts that there may be some anthropological wisdom to be drawn from the Christian Bible.<sup>1</sup> This paper takes this assertion seriously, extends it to wider Christian theology, and uses it to interrogate Pierre Rosanvallon's claim that democracy is a 'conjunction of temporalities'.<sup>2</sup> In particular it considers Rosanvallon's contention that, against the backdrop of electoral cycles, law requires a longer temporality. In doing so it challenges the standard view of democracy as having ushered in a 'dissolution of the markers of certainty' whereby 'the exercise of power [now] proves to be bound up with the temporality of its reproduction and ... the autonomy of law is bound up with the impossibility of establishing its essence'.<sup>3</sup> Taking the work of León Rozitchner as its point of departure, this paper explores what St Augustine's understanding of time can tell us about power and law in our modern 'disenchanted' world. It uses the later work of Merleau-Ponty to build upon this and, ultimately, argues that, if it is to have a useful role to play, political theology must move beyond its Christocentric focus on the traditional place of power and become properly Trinitarian.

**The Hammerings of Heavens: Totality and the Critiques of Representation**

**Jack Coopey**

The question of the particular object relates to the whole of our understanding of the world is a question as old as thought itself. The aesthetics of representation since Plato have understood reason and being possessing a semblance between each other in order to make sense in a fundamental, ontological manner. The theory of mimesis portraying the modes of representation in the arts as double-fold lies dominated canons of Western thought for centuries until the German Romantics who radically challenged and re-conceived aesthetics in line with the Medieval period. The aesthetics of man, his world and art were interpolated in this new understanding of what philosophy, poetry and art meant in the classical sense which was questioned and radicalized in a new theological politics which made classical understandings and the Romantic context hospitable. The question of language was another key element in deconstructing the representational theories which dominated the Scholastic period in which the modes of language and its expression became a new mode of emancipation, liberation and philosophical understanding. The interweaving of ethics and

politics became concrete in enabling the German Romantics to utilize their philosophical understandings in new modes of being through language, art and philosophy transformed their physical, material and concrete lives. In this paper, whilst tracing a genealogical archaeology of conception of aesthetic modes and forms and its critique in the Romantics it shall be argued that the Romantic conception of philosophy and life still remain in our contemporary thinking and in our critiques of representation.

## Room 6 – Habit, Addiction and Thought Workshop 2

**How do we feel when we think?**

**Rick Thornton & Zaki Shah**

This workshop creates a scenario through which academics question their own motivational and emotional relationship with thinking and the production of communicable thought. Drawing on Bourdieu's concept of habitus, Derrida's logocentrism, and contemporary trends of meditation and mindfulness, the workshop will play with participants' expectations about how to think efficiently and legitimately, and what constitutes an externally validated artefact of thought.

Academics spend great quantities of time thinking about problems, and thinking about the conditions of those problems. This workshop is about fabricating a physical and social scenario which removes the thinker from the habits of rationality, logic and language in order to provide space for collective self-reflection beyond the traditionally accepted hierarchy of communicable thought displayed as argument and/or verbal and numerical analysis.

The idea is to merge the time-pressured atmosphere of an immersive theatrical escape room with the competitive academic environment in which scholars and researchers are professionally situated. We aim to encourage academics or other 'thinkers' to reflect on how their thinking affects their physical and emotional well-being, how their dedication to abstract or empirical questioning may help or hinder their personal relationships and mental health. The game is meant to act as microcosm of the quotidian pressure that ceaseless thinkers feel; by increasing the speed of a task and its proximity to other thinkers, the workshop pushes participants to succumb to their own (potential) addiction to thought so that they can confront it more clearly. The workshop recognises the irony of its own application; is the desire to think about how we feel when we think simply another 'hit' of thinking for the incorrigible thought-addict?

## Overview

		Friday 30th June					
	09:00-09:30	Registration: London Road Building Concourse					
		Room 1	Room 2	Room 3	Room 4	Room 5	
Parallel Session 1	09:30-11:00	APF1	CCCF1	ECK1	RH1	PT1	
Break	11:00-11:30	Break (30 minutes)					
Parallel Session 2	11:30-13:00	ATC1	DP1	EPEP1	HAT1	PT2	
Lunch	13:00-14:00	Lunch (1 hour)					
Parallel Session 3	14:00-15:30	APF2	CCCF2	BMTD	RH2	HATW1	
Break	15:30-16:00	Break (30 minutes)					
Parallel Session 4	16:00-17:30	ATC2	DP2	GPC1	HAT2	RH3	
Reception	17:30-19:00	Reception					

		Saturday 1st July					
	10:00-10:15	Registration: London Road Building Concourse					
		Room 1	Room 2	Room 3	Room 4	Room 5	Room 6
Parallel Session 1	10:15-11:45	POP1	ECK2	APF3	RH4	EPEP2*	
Break	11:45-12:00	Break (15 minutes)					
Parallel Session 2	12:00-13:30	HAT3	ATC3	N	EPEP3	PT3	VA1
Lunch	13:30-14:30	Lunch (1 hour)					
Parallel Session 3	14:30-16:00	POP2	ECK3	APF4	RH5	DP3	VA2
Break	16:00-16:30	Break (30 minutes)					
Parallel Session 4	16:30-18:00	POP3	CCCF3	GPC2	RH6	PT4	HATW2
Reception	18:00	Reception					